THE ART OF

HALO INFINITE

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INTRODUCTION BY
SPARTH

FOREWORD BY
FRANK O'CONNOR

DARK HORSE BOOKS

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PUBLISHED BY DARK HORSE BOOKS
A DIVISION OF DARK HORSE COMICS LLC
10956 SE MAIN STREET
MILWAUKIE, OR 97222

DARKHORSE.COM HALOWAYPOINT.COM

FACEBOOK.COM/DARKHORSECOMICS

TWITTER.COM/DARKHORSECOMICS

FIRST EDITION: NOVEMBER 2021
EBOOK ISBN 978-1-50672-010-4
HARDCOVER ISBN 978-1-50672-008-1

DELUXE EDITION: NOVEMBER 2021
ISBN 978-1-50672-009-8

10 9 8 7 6 5 4 3 2 1
PRINTED IN CHINA

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA IS AVAILABLE

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INTRODUCTION

Stepping inside a character like Master Chief is first and foremost to fully embed yourself into a classic space opera experience. But there's obviously much more to it: *Halo* is a world of stories and memories that resonate for the millions of players who have passionately lived and felt each moment of the saga. The power of those memories, along with my own healthy dose of fascinating war games and epic storytelling, is something I became obsessed with during the early production of *Halo Infinite*. The tangible goal was to make sure we would put the best elements of that invaluable nostalgia at the forefront of our visuals, while keeping intact and respecting the new soul of the game we were about to deliver.

A franchise is a balancing act. And the most precarious balance is between the familiar and the new—the past and the future. Applying this thought process to *Halo* and its lore, we took the time to ask difficult questions and provide the right answers for the next generation game and engine.

As a studio, we offer the player new worlds to explore through visual styles and aesthetics that need to make sense for players expecting complete immersion and instant believability, and deliver within an established timeline. In the execution of that challenge, we mobilize all our efforts into craftsmanship. The hurdles are real, often daunting. And in the process, we also have to balance the ingredients—using too much or too little of any of them can make you lose track of the recipe you set out to follow.

Following the release of *Halo 5*, we jumped back into a profound analysis of what represents the core visual DNA of *Halo* even outside of technology or generations: What is *Halo*'s quintessence and how do we best and most seamlessly preserve and nurture it into our future releases? And this is where we landed.

It was in this particular spirit and from that starting point that we entered into the production of *Halo Infinite*. It is a world constructed around new visual and geographic ambitions, but a world in which you can still immediately recognize a familiar *Halo* foundation and legacy. This fine line, often dictated by multiple game design and level design constraints, was difficult to walk at times, but we managed to make it work by applying a rigorous and lengthy "case by case" philosophy, where each visual asset, no matter how small or huge, would receive the scrutiny and subsequent improvements our world deserved.

We introduced a new Halo ring, but one with familiar natural biomes reminiscent of historic *Halo* moments. We refined the Forerunner architecture to better link it back to its simplified but nonetheless elegant monolithic past. We ensured that our Brutes, Elites, and Grunts were equally grounded into legacy without neglecting the technological upgrades necessary for all our characters to animate and emote in the most compelling and convincing ways.

We established our Spartans and everything UNSC as a classic, but refactored force, equal parts futuristic and military, where each weapon, armor, and vehicle would be simplified to its core function and relatability to the original *Halo* lore. And finally, we anchored Master Chief to a memorable visual look: a combination of bold, fascinating angular traits, a throwback to what made him such a indelible expression of pure technology, yet still applying the new fidelity available to us from hardware and our own reimagined software.

But this does not mean that *Halo Infinite* is devoid of *new* visual aesthetics. The Banished architecture and design, for example, having debuted in an RTS and only seen from a birds-eye view, had to be fully expanded and realized to include exteriors and interior spaces best suited for a first-person experience. The Forerunner sentinels had to be populated with a variety of new deadly enemies. And the engineering of the ring itself, a constant reminder of epic scale and mystery, with its impossible Forerunner technology continually rebuilding and repairing its immense superstructure, had to also be brought to life through multiple visual iterations.

We have gathered within this book the many stages and layers that make *Halo* an ever changing and exciting universe, a world of expectations and surprises. We put this book together as a tribute to the fine work, art, and craft, assembled, like the impossible Forerunner world it takes place on, by dedicated concept artists, storytellers, modelers, animators, programmers, sound designers, and essential contributors of all kinds. We teamed up and forged ahead under the 343 banner with one singular goal: To build, with passion and effort, our most ambitious and groundbreaking *Halo* experience, and an experience that sets out to fulfill the promise of twenty years of worldbuilding.

This is their book and their game. And both, as they have been in the past and will remain in the future, are also *yours*.

—Sparth

Artist: Martin Deschambault

FOREWORD

FEARSOME ENGINES

Video games are often compared to film, and with good reason; they're both media through which storytelling, entertainment, and the ability to experience other worlds or other lives are enabled. They are both media through which art and technology have progressed together, hand in hand. And both demand evolving tool sets that enable artists and craftspeople—directors, animators, writers, actors—to make the visible and audible layers presented to the audience.

But unlike most films, video game technology is often evolving with a direct relationship to the goals of the underlying art. In the case of *Halo Infinite*, that technology was essential to the story we wished to tell. The Halo engine, created by Bungie and refined over the course of many years, and several games, was a spectacular feat. It let Bungie (and later 343) create epic experiences with believable underlying physics and often astonishing aesthetic spectacle. But like silent film, Technicolor, Panavision, and stereoscopic 3D, the technology eventually met limits that required a very serious reconsideration of the underlying architecture. The engine was powerful and flexible enough that we probably could have kept evolving, branching, and improving it for years to come.

But the team wanted to make games that could take advantage of radical new graphic techniques, ever-greater levels and depths of fidelity of new hardware architectures—state-of-the-art rendering; SSD that can store, load, and stream huge quantities of data; more than twelve teraflops of pure grunt, and much, much more—yet ensure that the existing Xbox One hardware could still be exploited and pushed beyond the limits that the old engine was bumping against.

Therefore, we rebuilt it using the most major and radical shift in underlying technology of any *Halo* game to date. That was a huge undertaking, happening in symmetry with the creation of the new game. But it also brought great opportunities. The audio team got to take advantage of stunning new spatial audio; the physics of the legendary sandbox became more convincing (or fantastical, depending on the objects being manipulated); and the AI of characters and encounters more challenging, more believable, and more dynamic, all while loading faster, more seamlessly, and more efficiently than ever before.

But this is the art book. Sparth can say this better than I ever could, but watching the game engine and the game grow from plans, sketches, and concept paintings into our biggest, most immersive, most fully realized imagery in tandem with that technological development was the technical version of a phenomenon that sometimes gets missed in the spectacle: the concept art isn't just to inspire wonder, it exists to present the team with the visual target—sometimes very literally, sometimes merely to establish atmosphere or mood. But the best concept art, for my money, is the concept art that looks the way the final game (or movie) does, and captures the underlying spirit and essence of the holistic experience.

So the Halo Slipspace game engine wasn't painted into being, or conceptualized into its final form, but the art of *Halo Infinite*—the ideas, notions and visions of Sparth and his team of indefatigable artists—also pushed, evoked, and inspired every engineer, coder, designer, and technologist to create an engine—the Slipspace Engine—that can power art and is in turn itself powered by art and empowered by artists.

—Frank O'Connor

UNSC

Artist: Darren Bacon

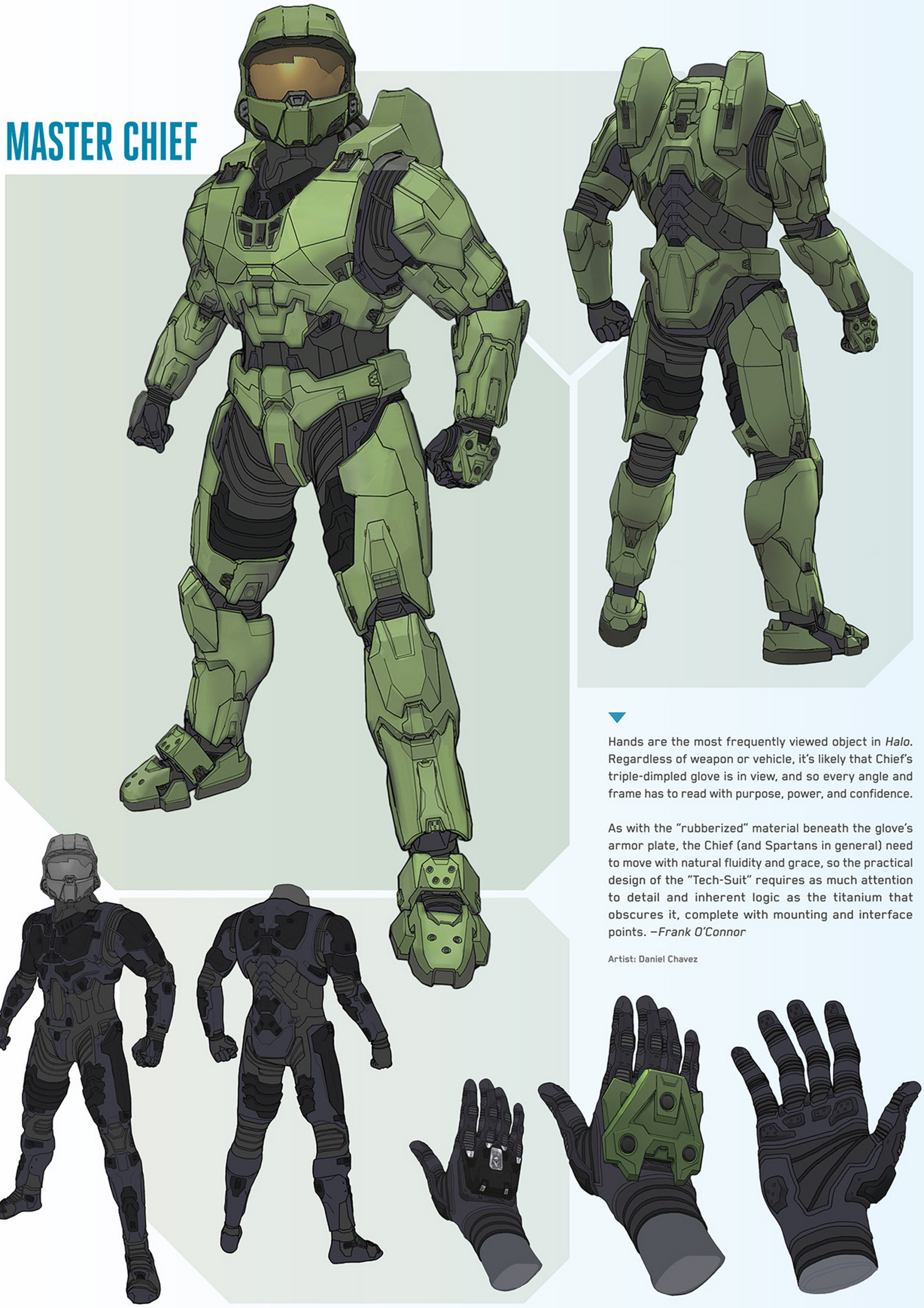
UNSC

CHARACTERS

Halo Infinite's campaign tells an intimate story amidst a bombastic backdrop, with characters that evoke echoes of *Halo*'s legacy while also forging new paths and relationships.

Artist: Daniel Chavez

MASTER CHIEF



Hands are the most frequently viewed object in *Halo*. Regardless of weapon or vehicle, it's likely that Chief's triple-dimpled glove is in view, and so every angle and frame has to read with purpose, power, and confidence.

As with the "rubberized" material beneath the glove's armor plate, the Chief (and Spartans in general) need to move with natural fluidity and grace, so the practical design of the "Tech-Suit" requires as much attention to detail and inherent logic as the titanium that obscures it, complete with mounting and interface points. –*Frank O'Connor*

Artist: Daniel Chavez

Artist: Sparth

- One of the newer elements returning from iterations of Mjolnir is the "exospine." It does several things in fiction, including bracing the Chief's mortal coil against titanic forces from the power armor and the rigors he puts it through, but it also humanizes him in a way, reminding us of the forms and functions within the *person*, yet demonstrating a kind of insectile strength and a tiny hint of the alien. —*Frank O'Connor*

- Master Chief's classic redesign required a full year of 2D and 3D iterations to bring it to its final proportions. The challenge, of course, was to respect the visual harmonies of the legacy versions while bringing in a slew of aesthetic changes, especially for the back "spine" area and shoulder plates. *Halo 3* and *Halo Legends* were our main source of inspiration, but we can nonetheless convene that the final design is organically connected to the franchise as a whole, as there are many hints of other Master Chief designs as well. —*Sparth*

Artists: Sparth, Zara Varin, Bryan Repka, Carlos Jacinto, Kolby Jukes

Concept paintings serve a lot of functions in the development process. They're sometimes mistaken for high level mood pieces, or "nice to have" targets, but the best concepts can also serve as a preview of what to expect from the transition to 3D, polygons, and surface materials. In this case the firm, confident lines attempt to reinforce the weight and solidity intended for the game model. *–Frank O'Connor*

These poses are very deliberately staged, and here we see the Chief posed against a "typical" game backdrop, but unusually, without any weapons. What do his proportions and poise do with empty hands? Can he move or assert his presence without hardware in hand? We also used this stage to prototype something new: the oft-discussed grappling hook. A surprising amount of work went into design that won't be apparent in game, and finding a silhouette that suggests hidden tech, without being ungainly. While dual wielding may not return in-game, we still need to know how it will look and feel to properly capture Chief's full theoretical range of movement and ability. *–Frank O'Connor*

We initially thought a gradual transition would have been best suited for a Master Chief redesign, in which we would have still included many *Halo 4* and *Halo 5*-oriented design traits. But it became soon obvious that the shift required drastic and bold changes, and that the two design philosophies were not fully compatible. The most straightforward road to success was to focus on a complete overhaul, creating a version where both familiar and new shapes would resonate in an equal way. –*Sparth*

Artist: Sparth

THE PILOT

The Pilot was created to provide an interesting juxtaposition to the heroics of Master Chief. A deliberately human perspective on what it means to have lost a war with a terrifying adversary but then partnered with the universe's greatest soldier. When he finds Chief floating in the detritus of a long-lost war, he, just like the player, believes hope has returned. Unlike the player, he does not get the opportunity to climb into the Chief's armor. –*David Heidhoff*

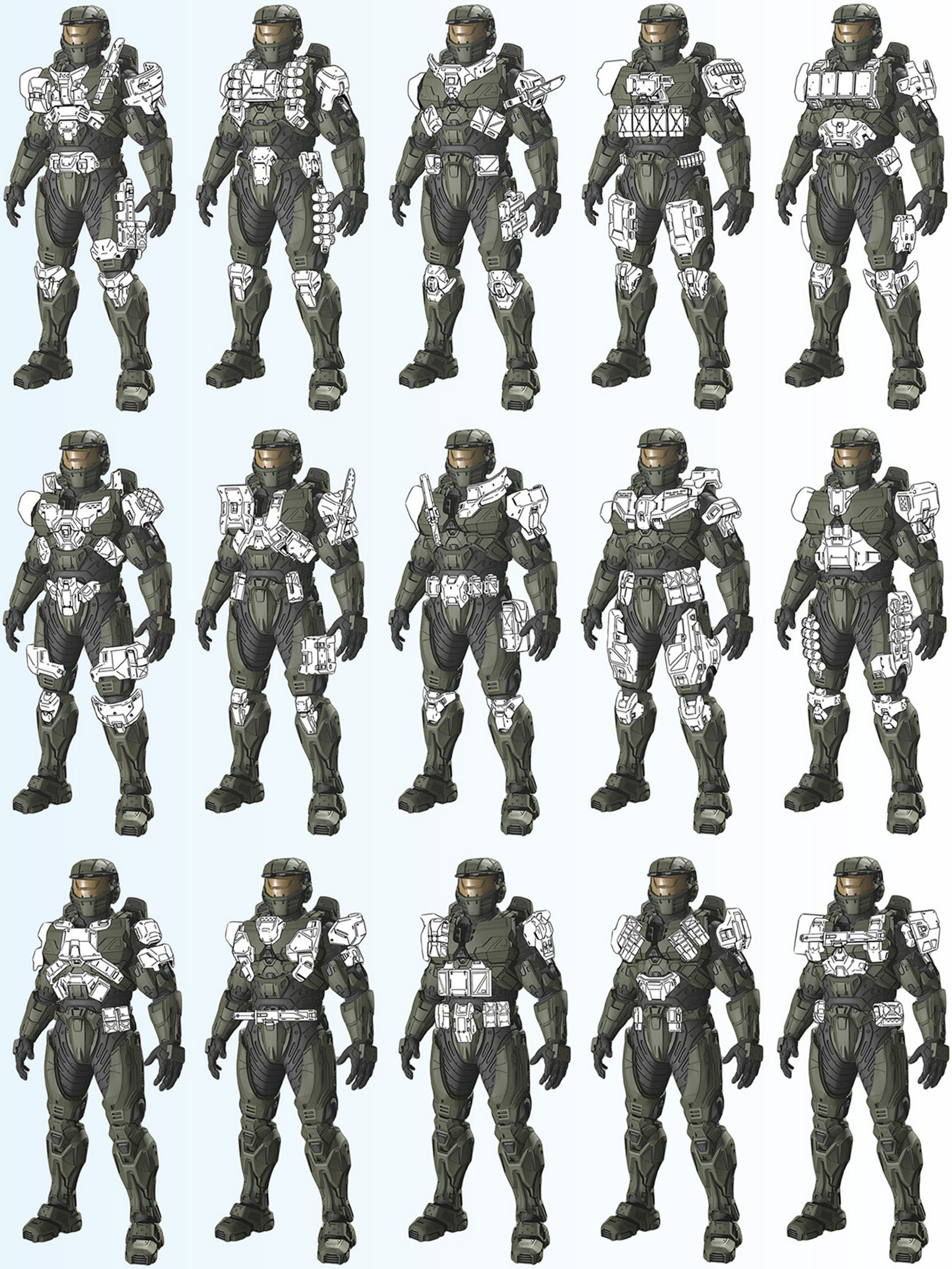
Artist: Theo Stylianiedes

Designing the Pilot was an interesting challenge because of the multiple layers of storytelling that needed to be conveyed such as timeskip, wear and tear, gear taken from fallen UNSC marines, and his background, among others. I tried to imagine the Pilot as a survivor of a shipwreck, but instead of making do on a deserted island he is confined to a small spaceship drifting in space. –*David Heidhoff*

Artist: David Heidhoff

SPARTANS

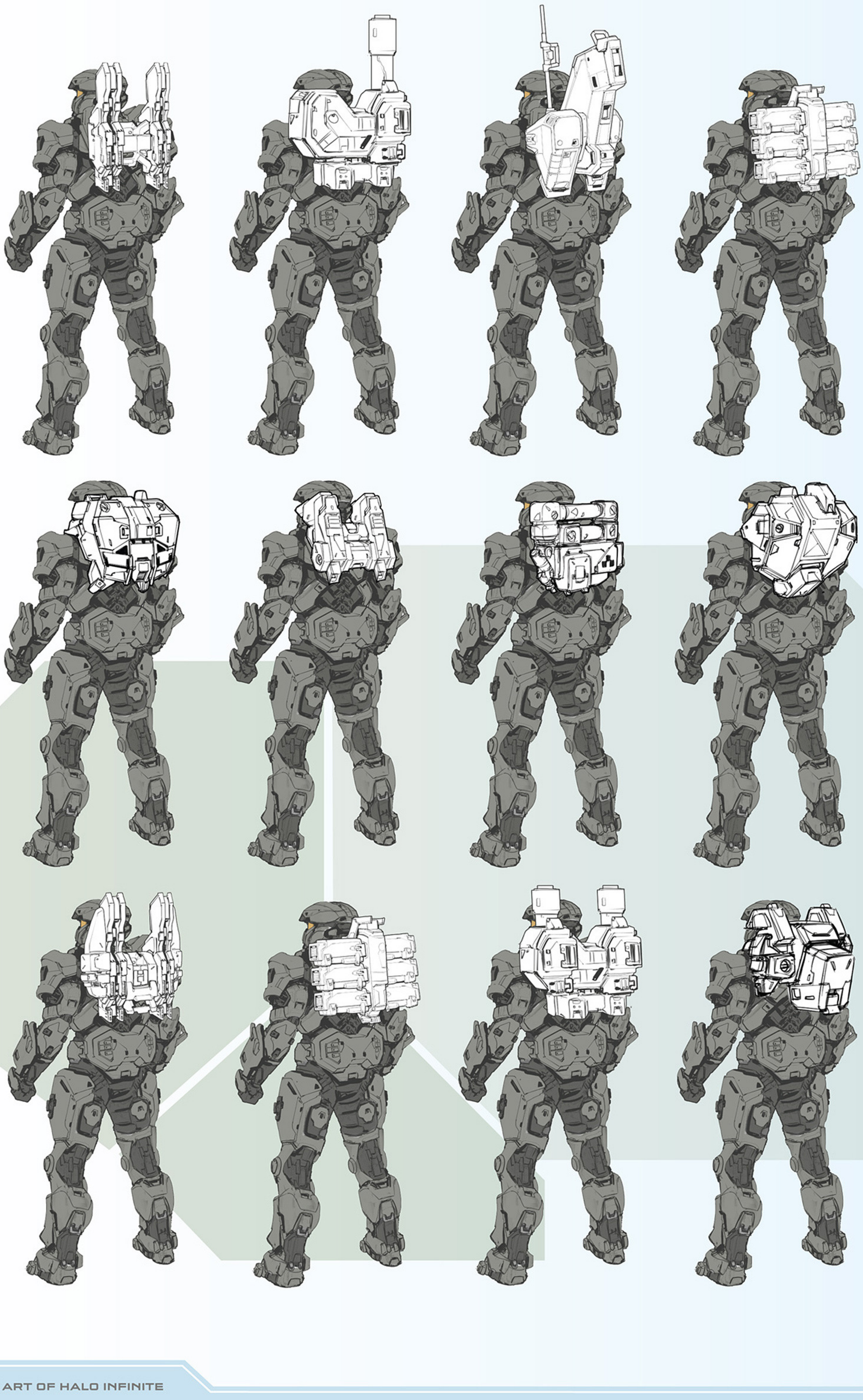
Artist: David Heidhoff

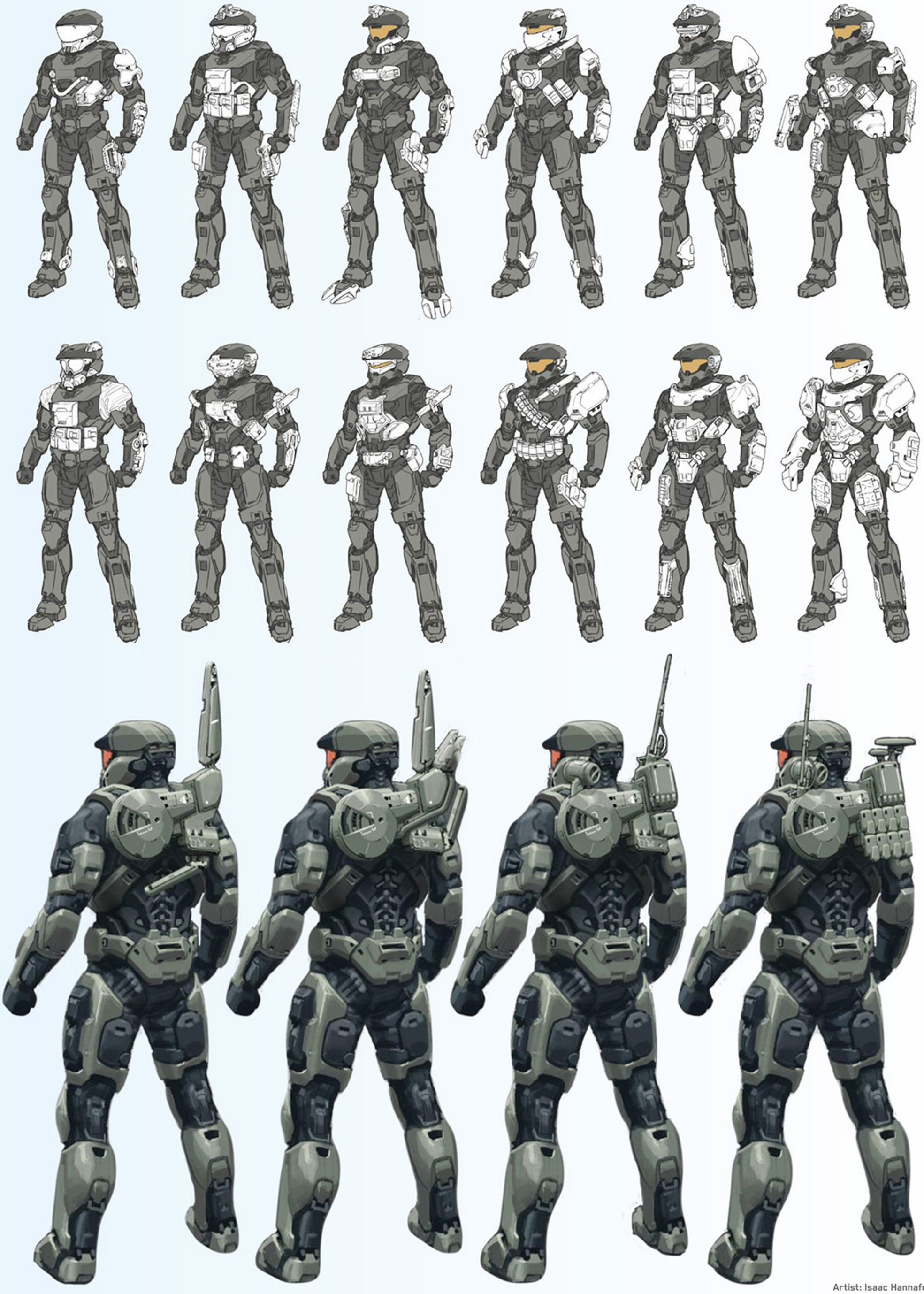


Artist: Theo Stylianiedes

These were more military-looking armor customization concepts. We focused on exploring a variety of different looks that could be achieved just by attaching pieces to one singular core armor, rather than doing a complete armor swap for every option. –*David Heidhoff*

Artist: David Heidhoff

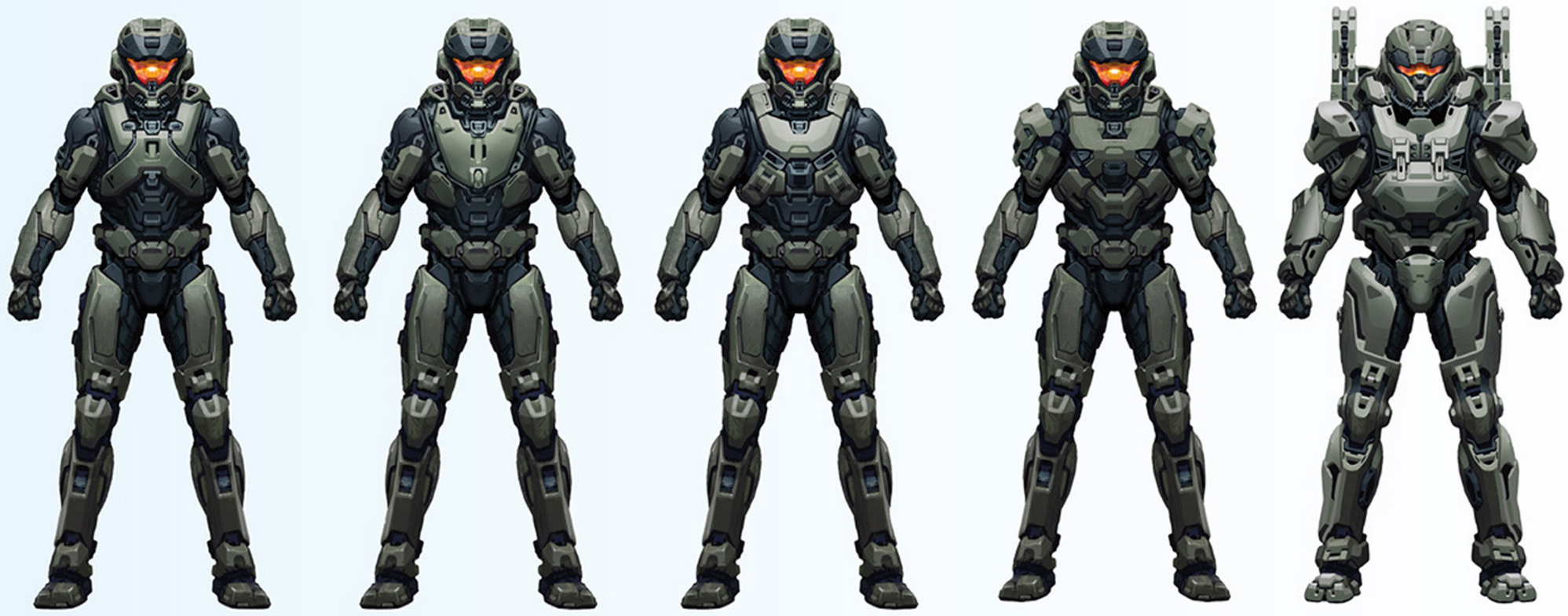




Artist: Isaac Hannaford

For the launch of *Halo Infinite*, we wanted to create an armor set that felt nostalgic and embodied the core aesthetics of the classic *Halo* feel. –*Darren Bacon*

Artists: Glenn Israel, Isaac Hannaford



Artist: Isaac Hannaford

These are early Spartan helmet sketches with the aim to focus on a more classic UNSC military design language. –*Sam Brown*

Artists: Sam Brown, Theo Stylianiedes

Artists: Darren Bacon,
Theo Stylianiedes

Artist: Zack Lee

UNSC MARINES

Artist: David Heidhoff

ACADEMY

Artist: David Heidhoff

Artist: David Heidhoff

Artists: Molly McLaughlin, Zack Lee, Daniel Chavez

Artist: David Heidhoff

Artist: Darren Bacon

Artists: David Heidhoff, Ruan Jia

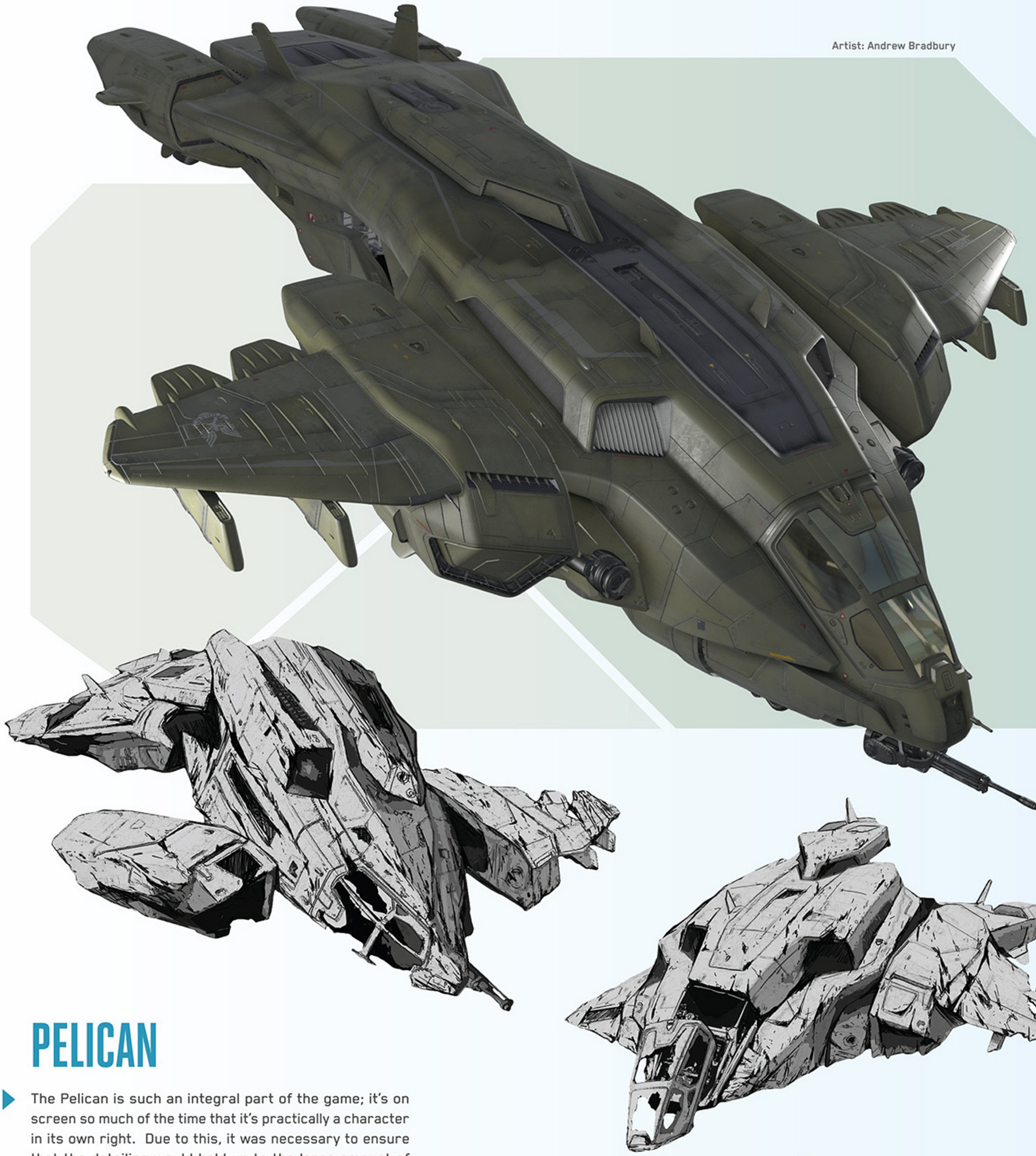
UNSC

VEHICLES

Halo Infinite's vehicle sandbox applies a brand-new coat of paint to some old familiar favorites, offering a number of exciting ways to traverse the sprawling landscape of Installation 07.

Artist: Darren Bacon, Martin Deschambault

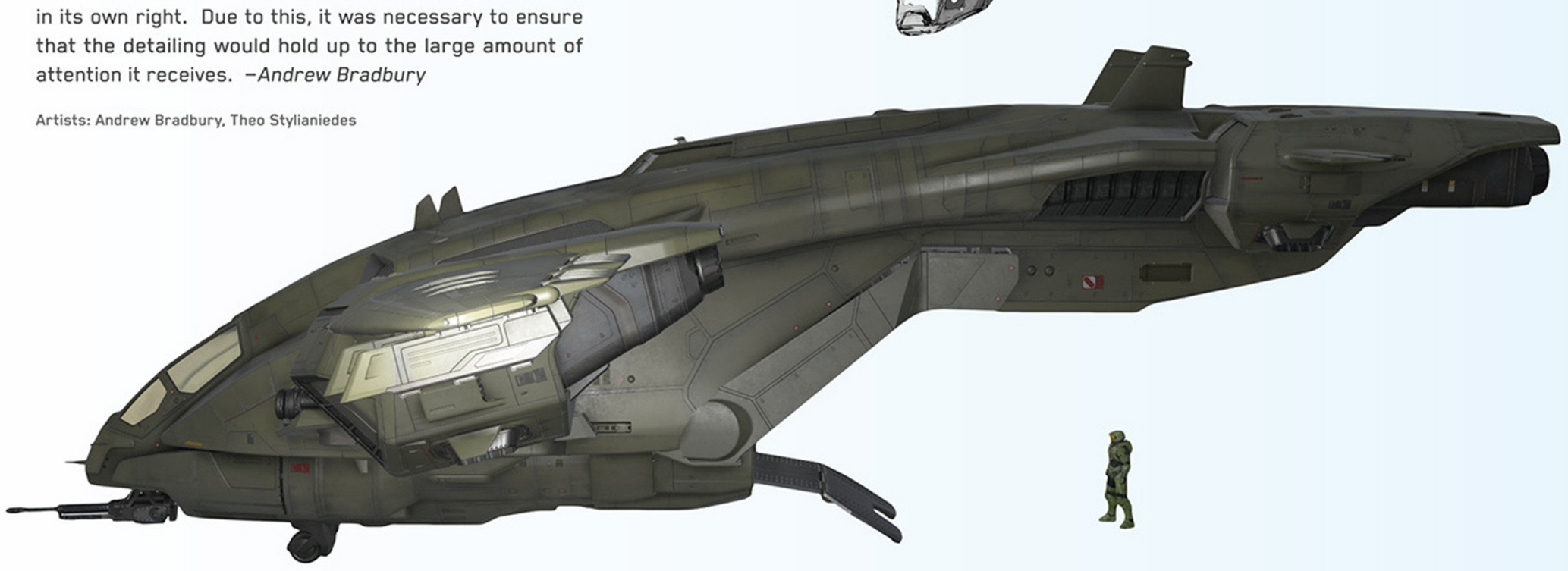
Artist: Andrew Bradbury



PELICAN

The Pelican is such an integral part of the game; it's on screen so much of the time that it's practically a character in its own right. Due to this, it was necessary to ensure that the detailing would hold up to the large amount of attention it receives. *–Andrew Bradbury*

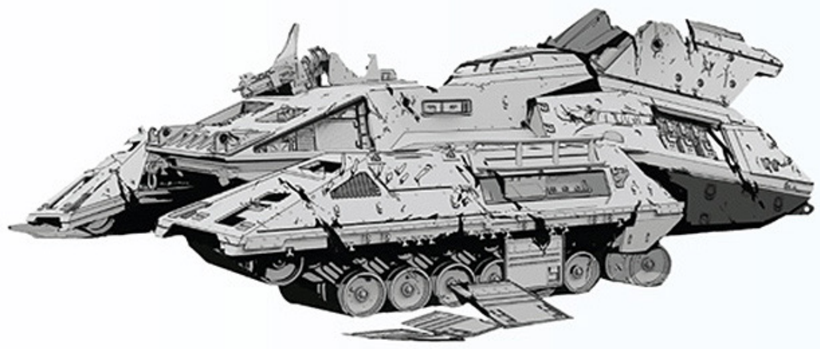
Artists: Andrew Bradbury, Theo Stylianiedes

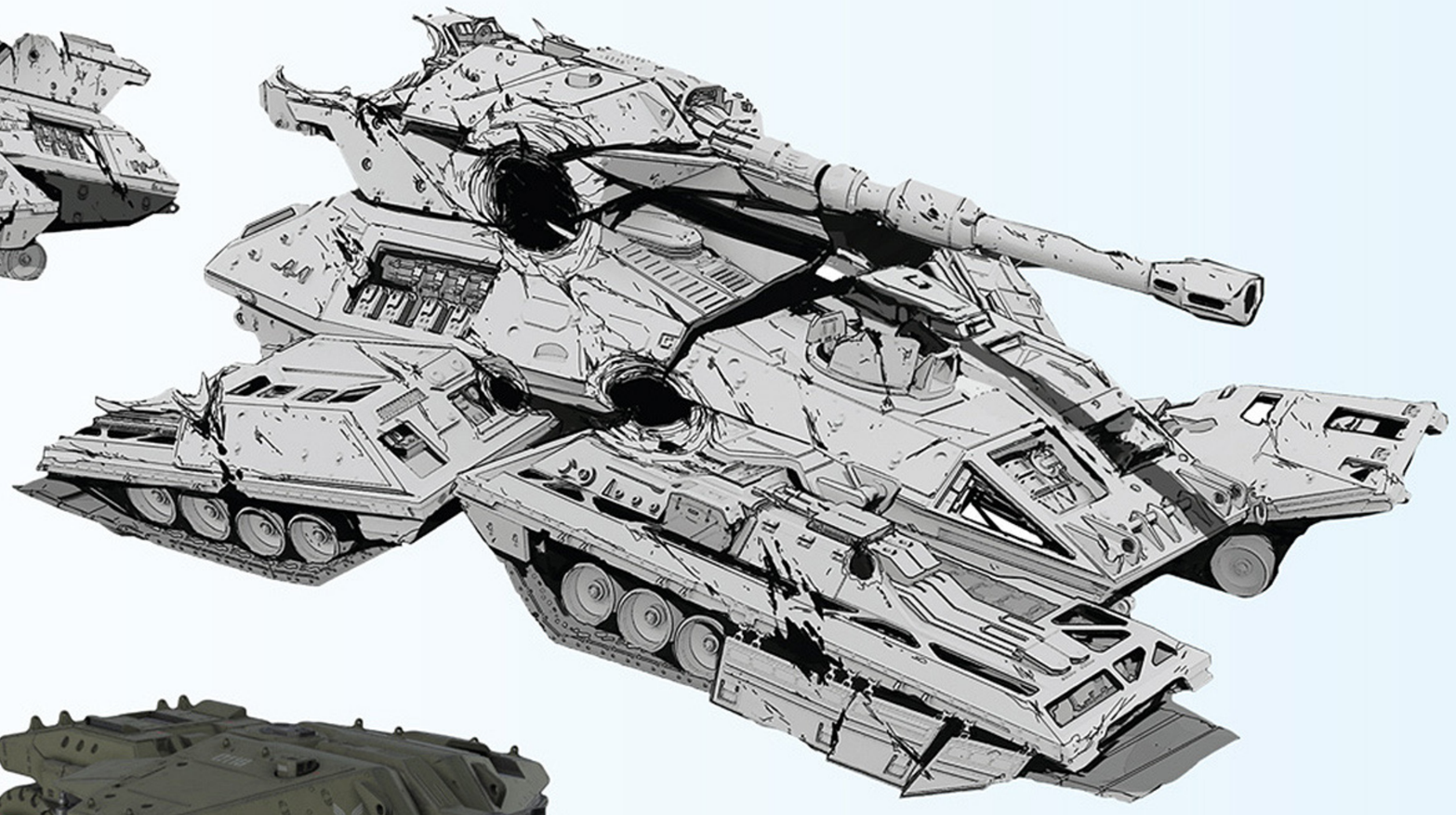


Artist: Espen Olsen Sætervik

The Infinite Pelican is a hybrid, drawing from the original design as well as incorporating elements from later cinematic appearances. –*Andrew Bradbury*

Artist: Sparth





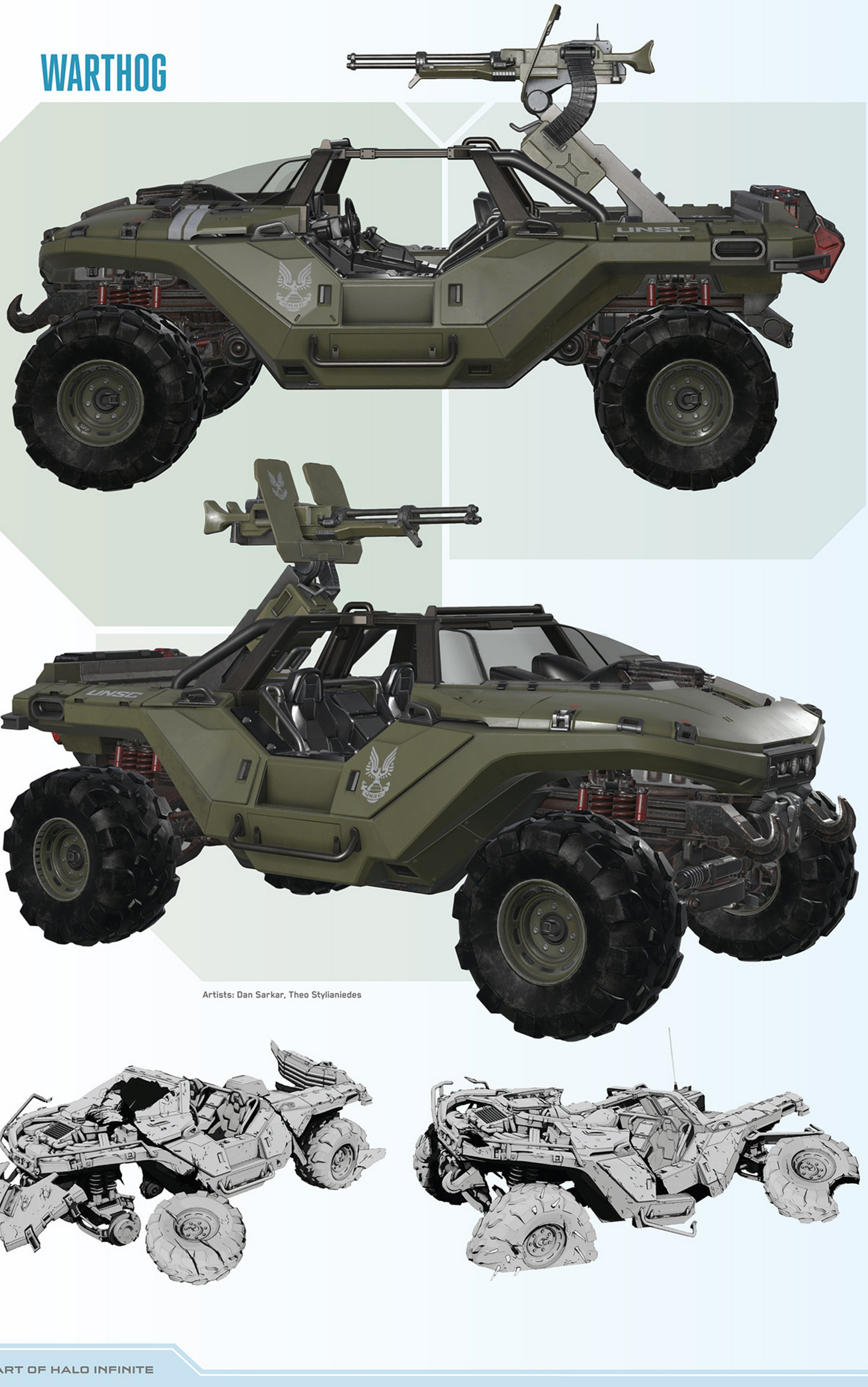
SCORPION

In working on the Scorpion, the most important thing to me was to go back to the basics—to honor the design that made this vehicle such an iconic part of the original *Halo* games—while bringing it to a level of fidelity that would let it come to life in the vibrant world of *Halo Infinite*. *–Andrew Bradbury*

Artists: Andrew Bradbury, Theo Stylianiedes

Artists: Espen Olsen Sætervik, David Heidhoff

WARTHOG



Artists: Dan Sarkar, Theo Stylianiedes

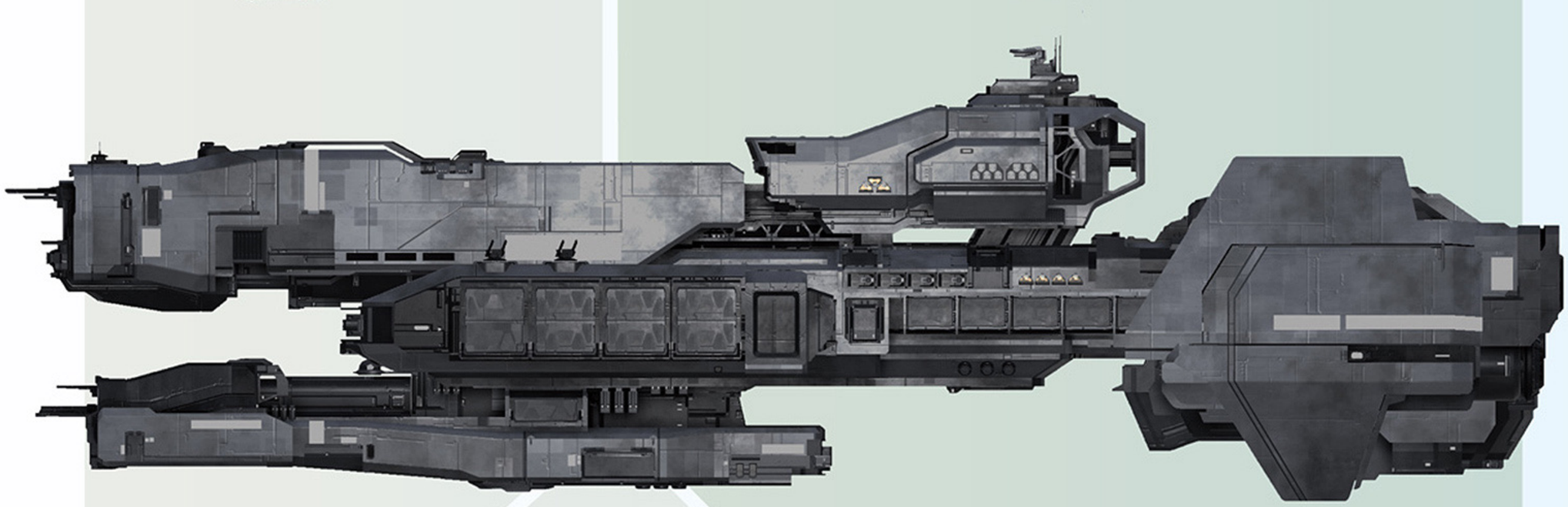
Artists: Sparth, Darren Bacon, Espen Olsen Sætervik

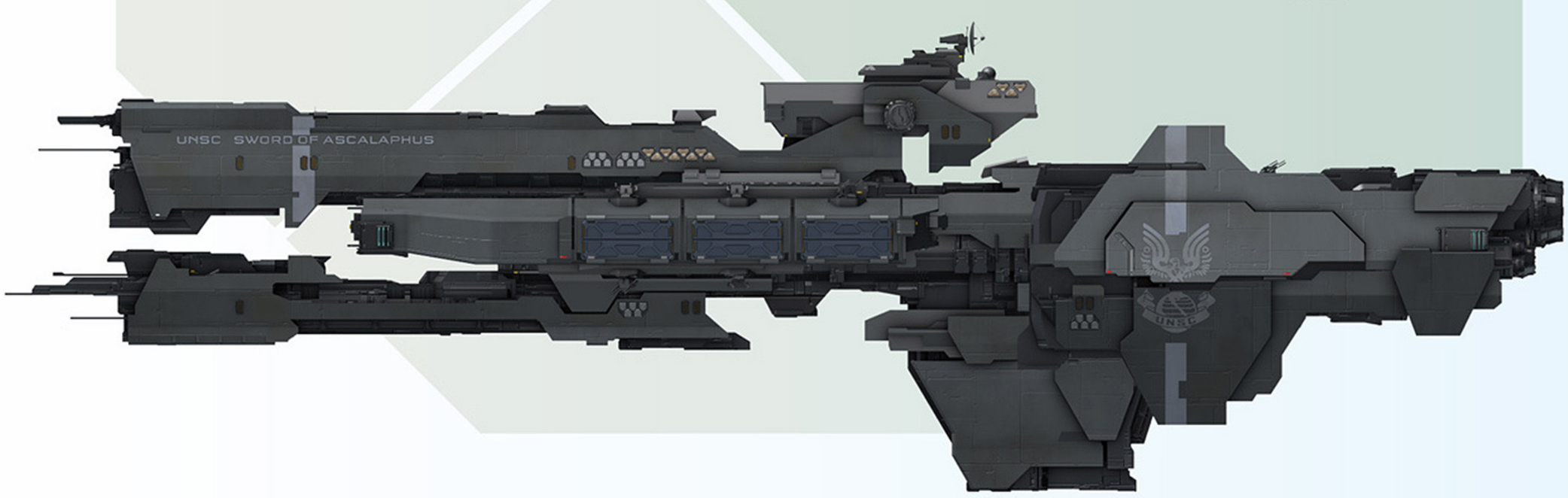
Artist: Darren Bacon

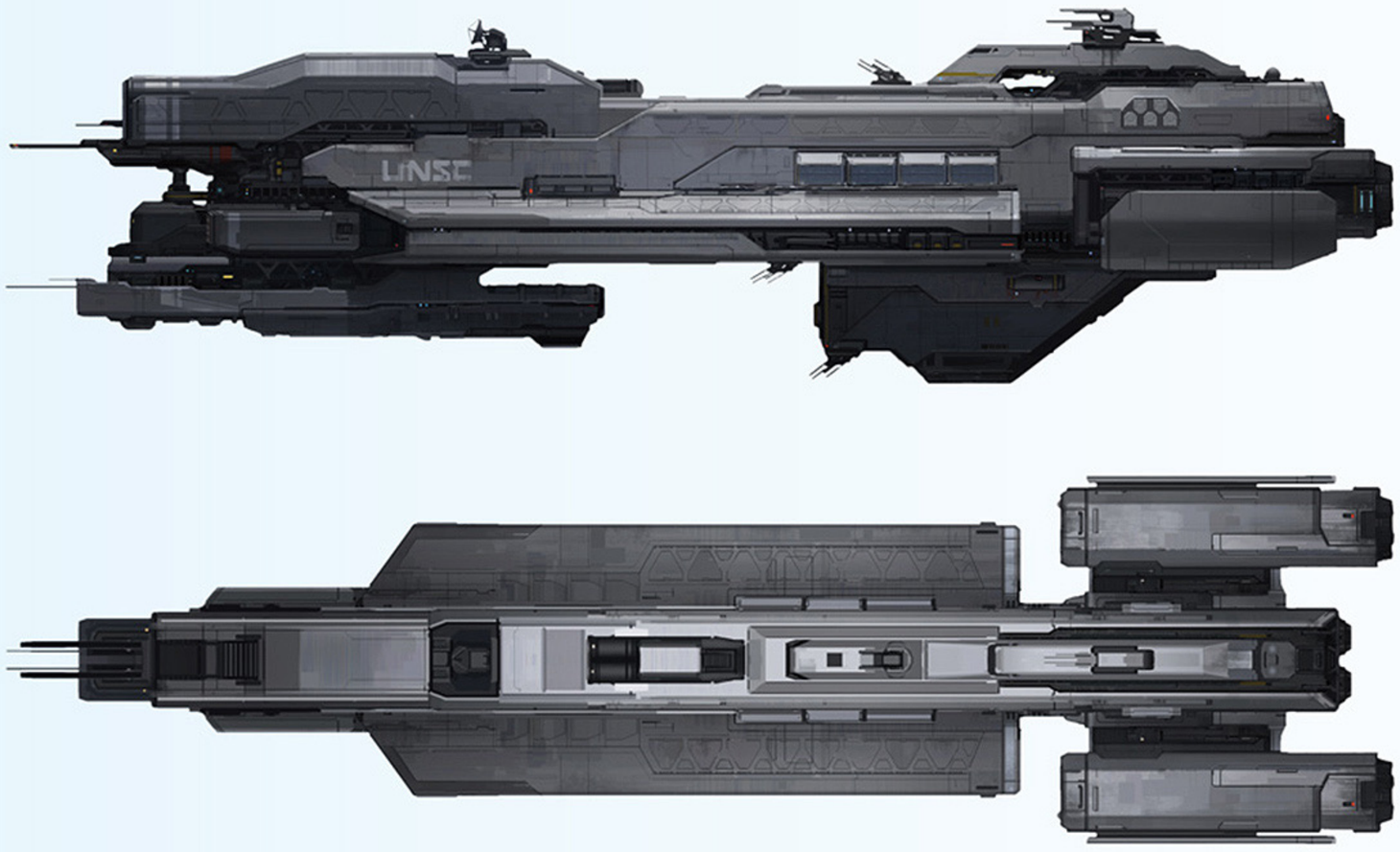
UNSC SHIPS

For *Halo Infinite*, our approach to spaceship design strongly borrows from pre-existing designs. This philosophy has paid off and allowed us to install a pleasant visual consistency for all large flying vehicles. –*Sparth*

Artists: Sparth, Zack Lee, Patrick Sutton



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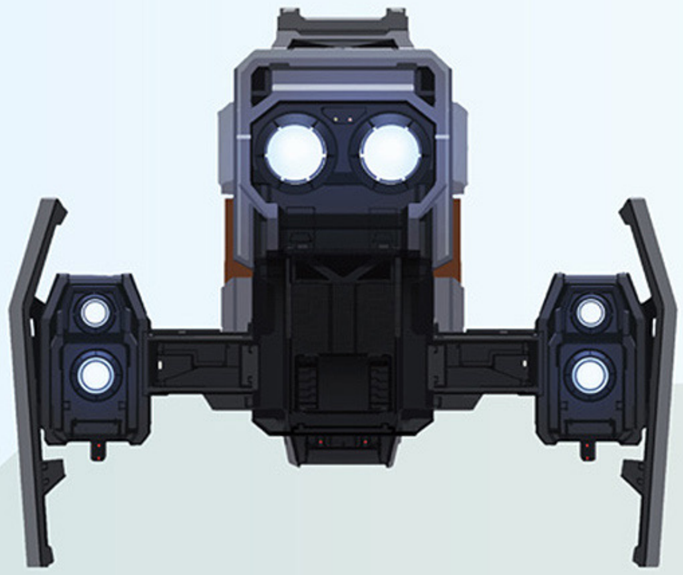

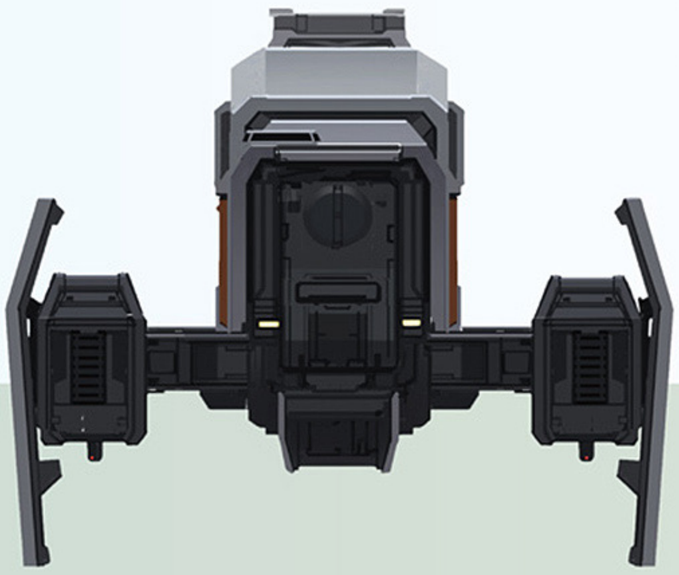

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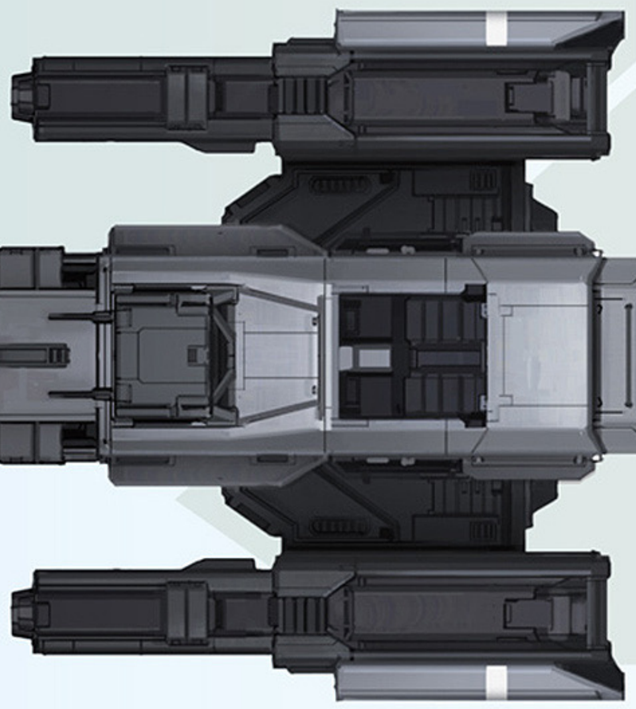


UNSC

WEAPONS

Integral to any *Halo* experience are the tools of destruction employed against enemy forces, and *Halo Infinite* features an unprecedented suite of new and refreshed weapons to wield.

Artist: Josh Kao

MK50 SIDEKICK

Artist: Sparth

KNIVES

Artist: Daniel Chavez

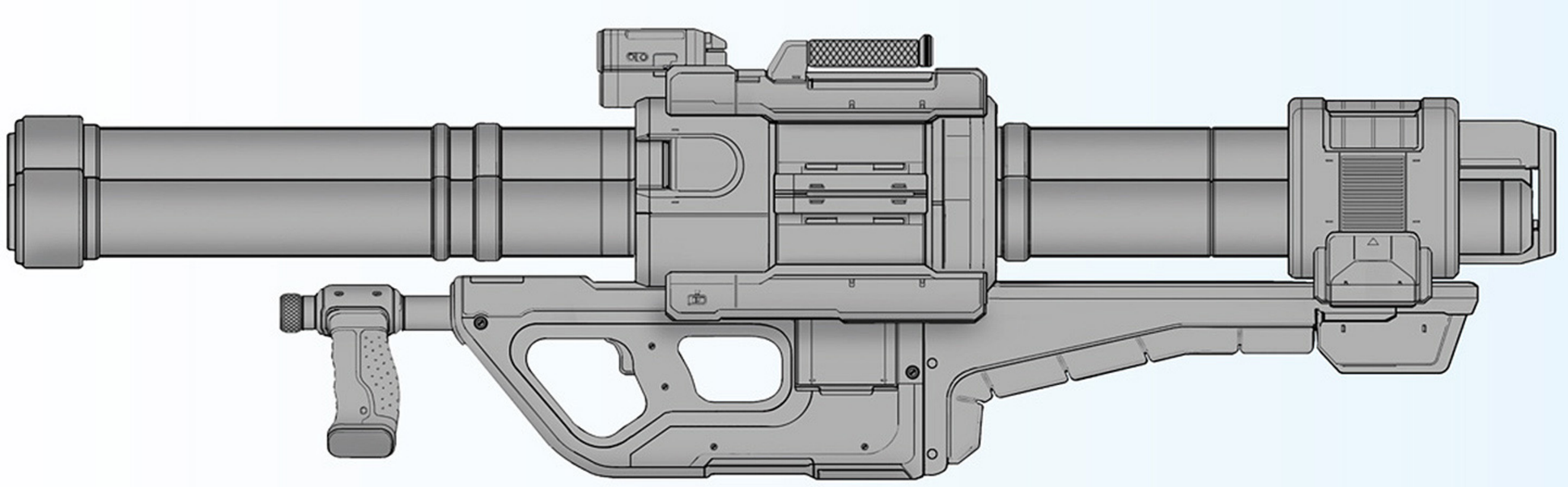
CQS48 BULLDOG

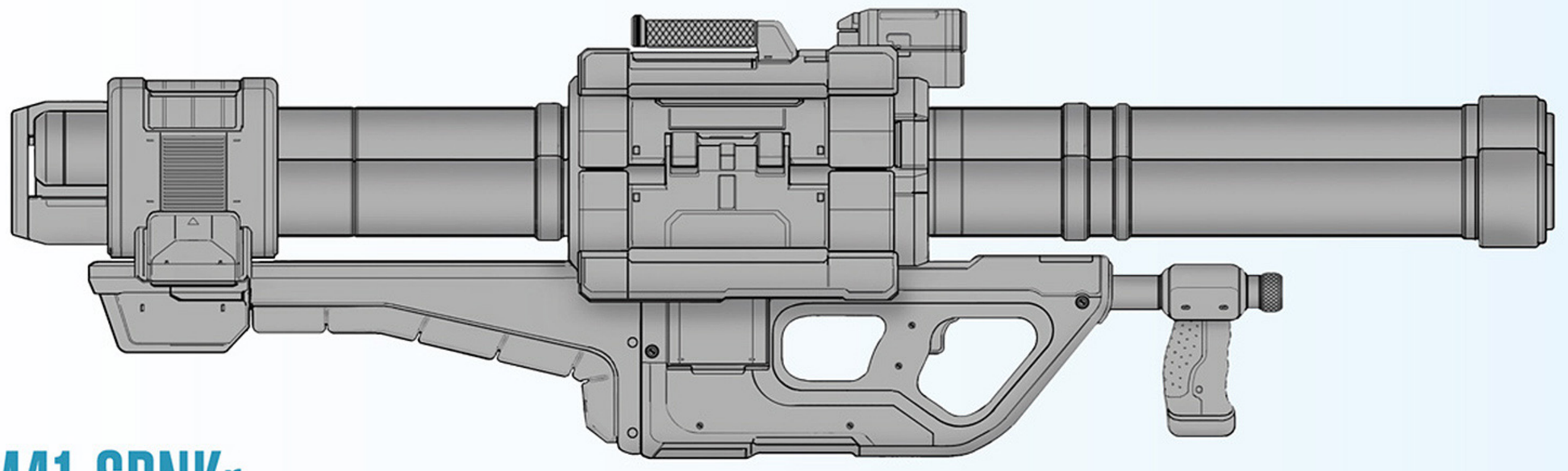
Artist: David Heidhoff

HYDRA

For *Halo Infinite*, we decided to have our weapons veer back into more relatable territories when it comes to visual designs. Re-establishing a good ratio between science fiction and military features was a priority. The *Halo 5* Hydra was definitely more "toy-like"—flashy and futuristic but lacking military traits. The *Halo Infinite* version is more minimalist and function-oriented as a result. —*Sparth*

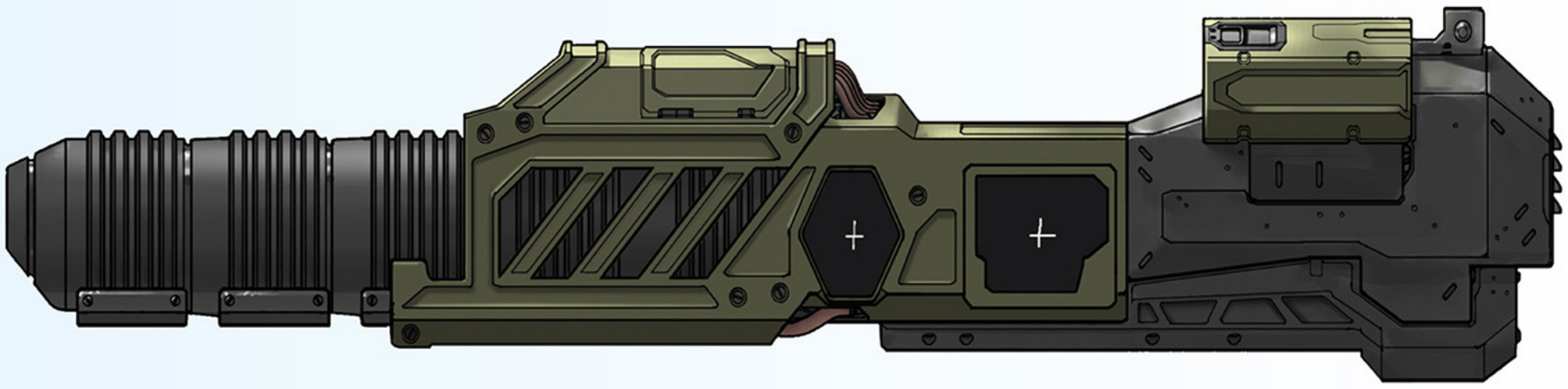
Artist: Glenn Israel

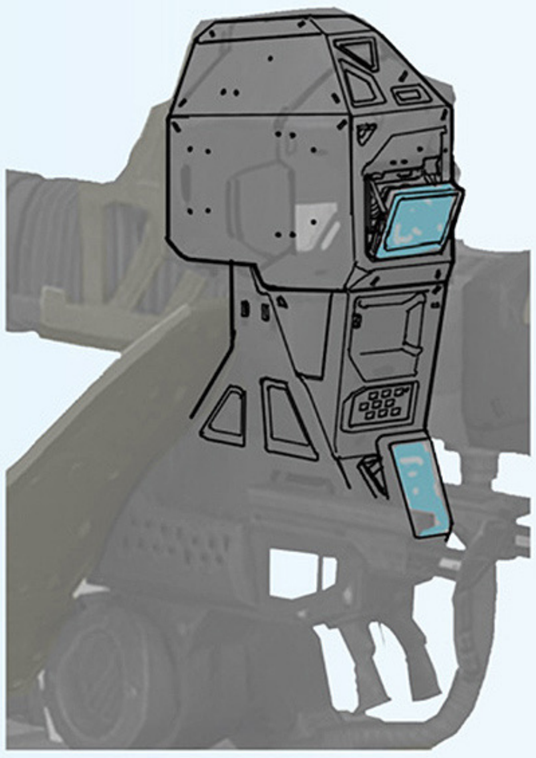


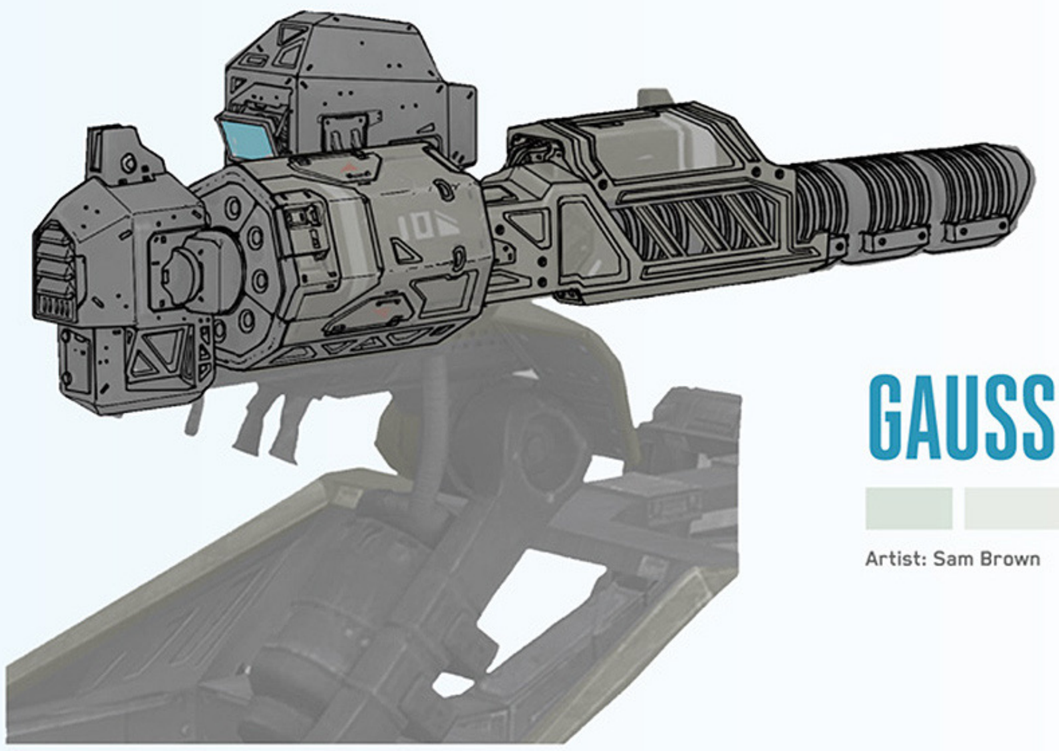


M41 SPNKr

Artist: Sam Brown

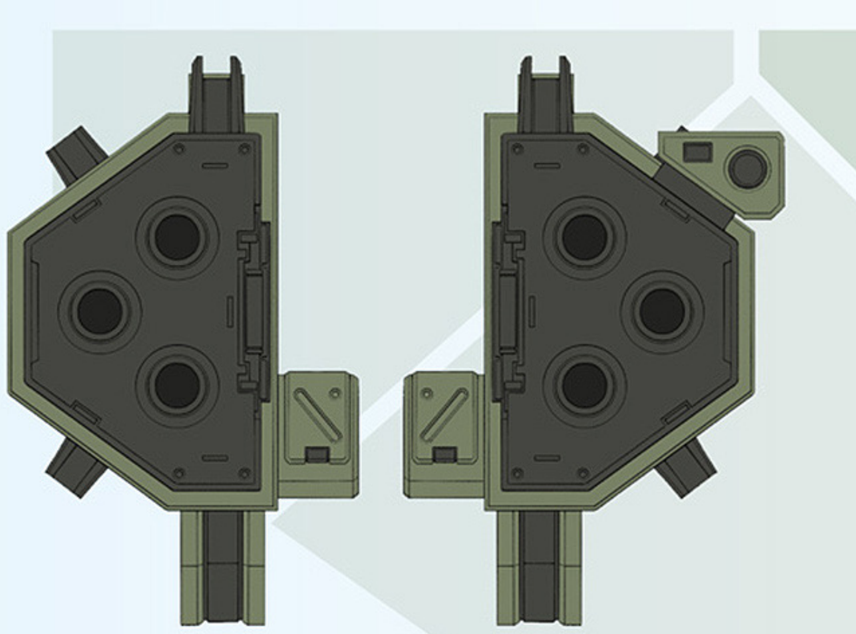


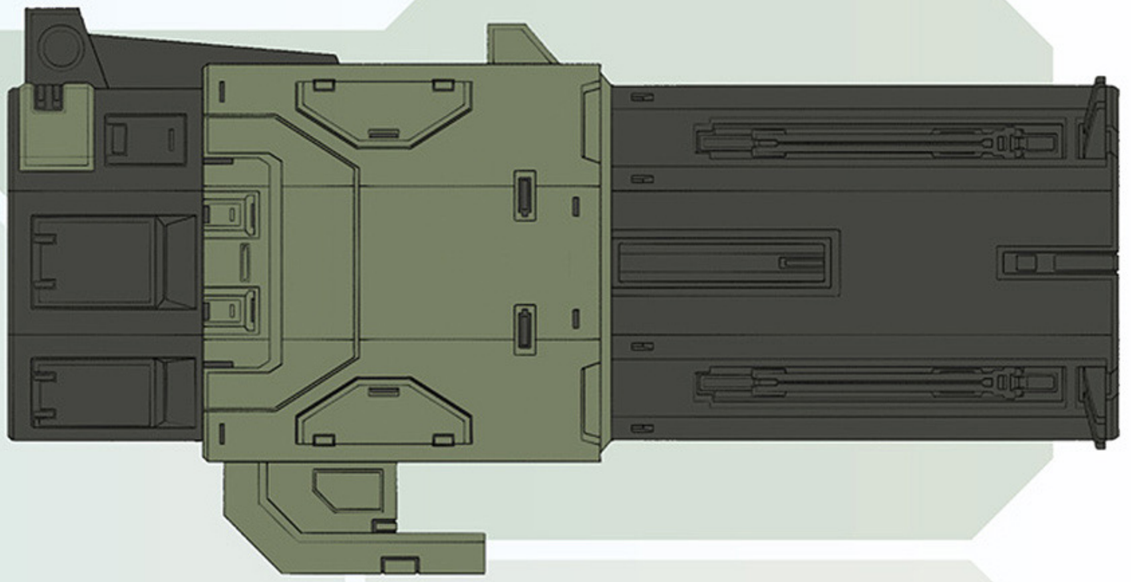


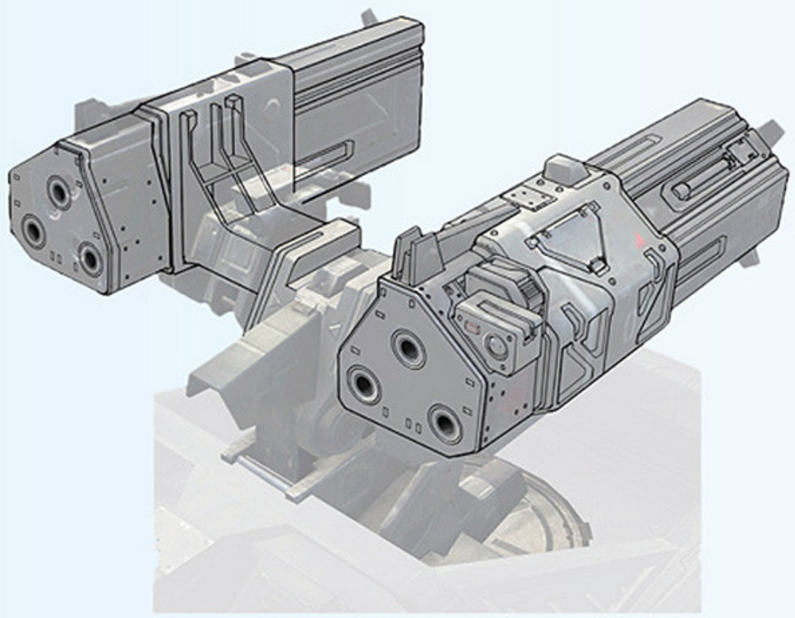


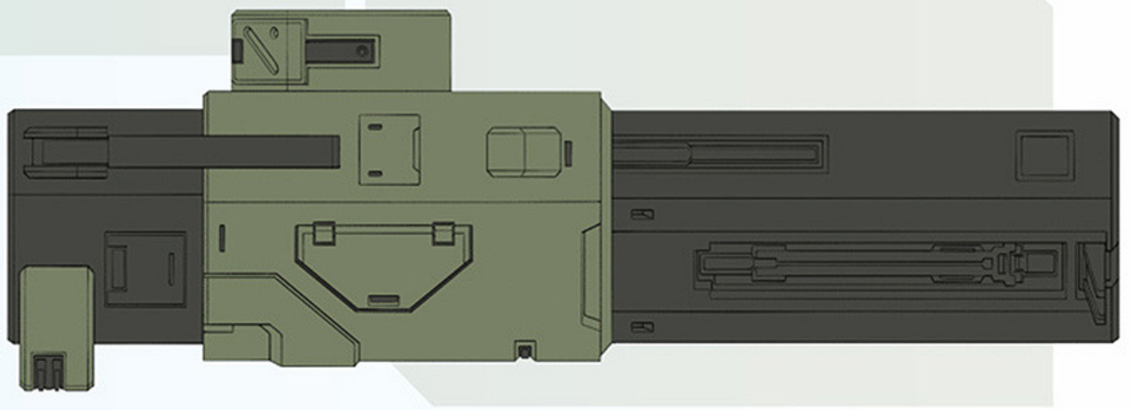
GAUSS TURRET

Artist: Sam Brown









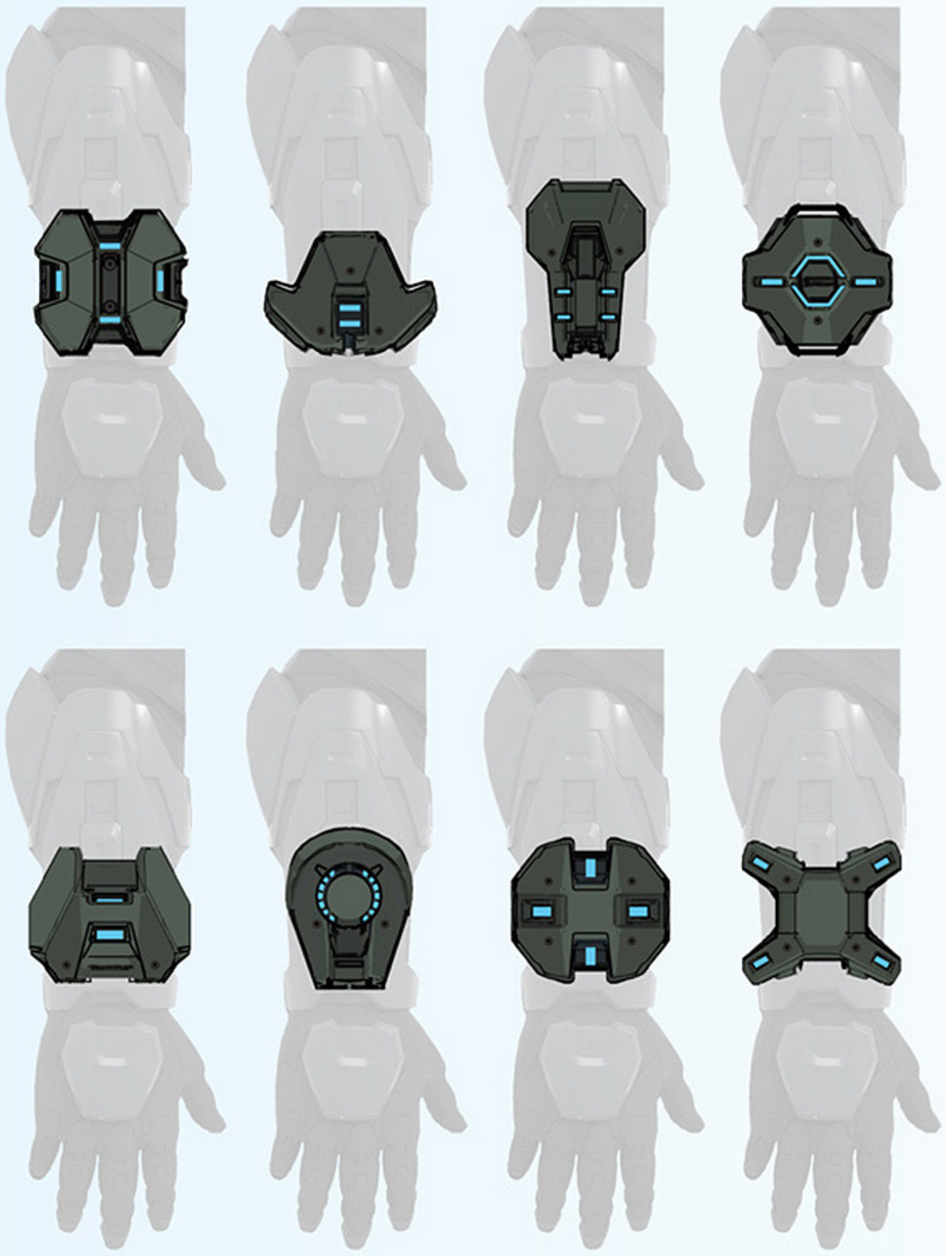
ROCKET HOG

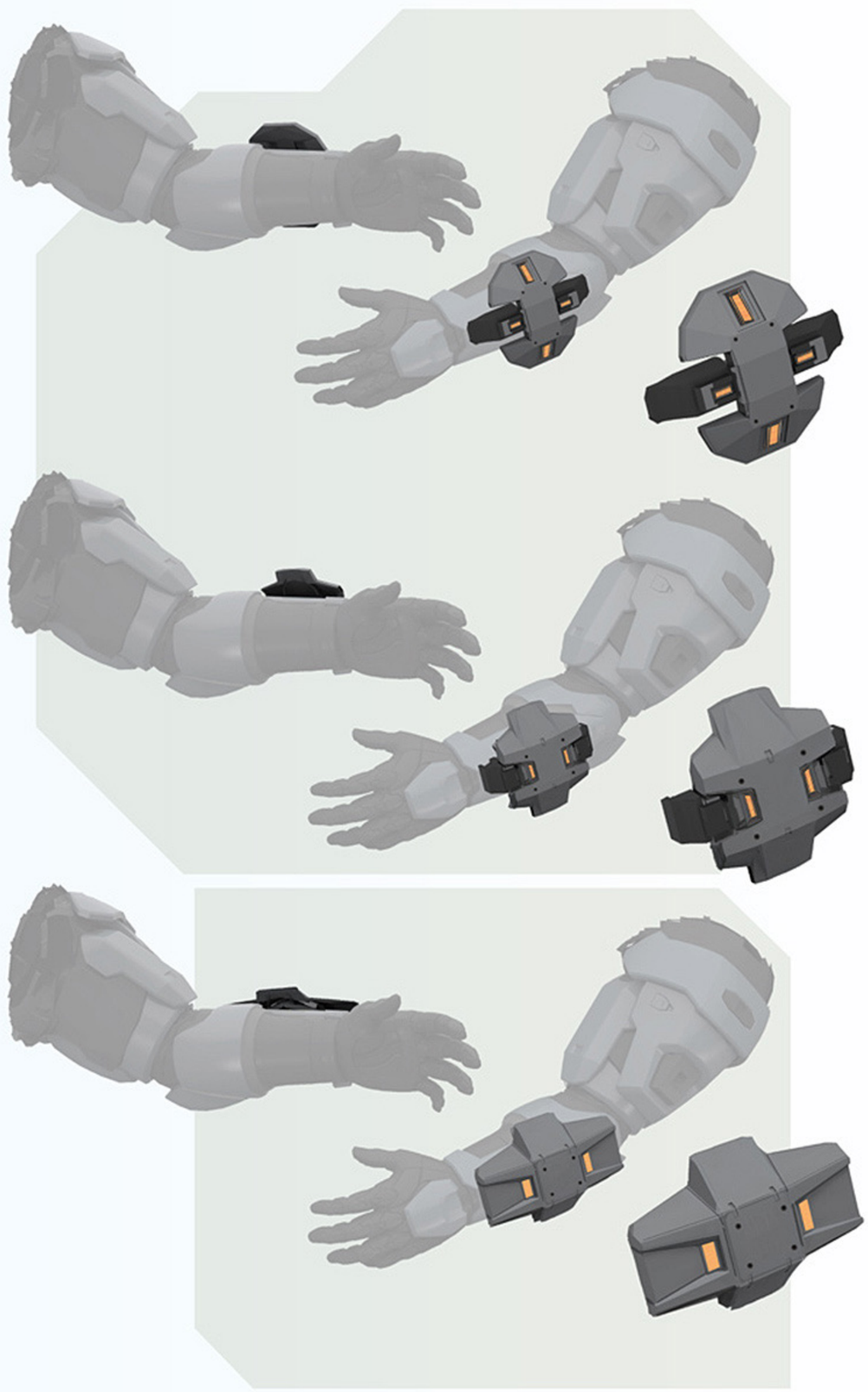
Artist: Glenn Israel

VK78 COMMANDO

Our signature UNSC rifles were designed at a time when the bullpup configuration firing caseless ammunition seemed like a realistic future, but trends have changed in the years since. The Commando Rifle was an opportunity to design a weapon according to a more contemporary paradigm: accessible, modular, and infinitely practical. –*Glenn Israel*

Artist: Glenn Israel





REPULSOR

The Repulsor is a new Spartan ability that knocks back your target. These early sketches explored different shapes for the device. Because the Repulsor equips to the forearm we found that a moveable component perpendicular to your arm would be a good visibility solution for first-person. –*Sam Brown*

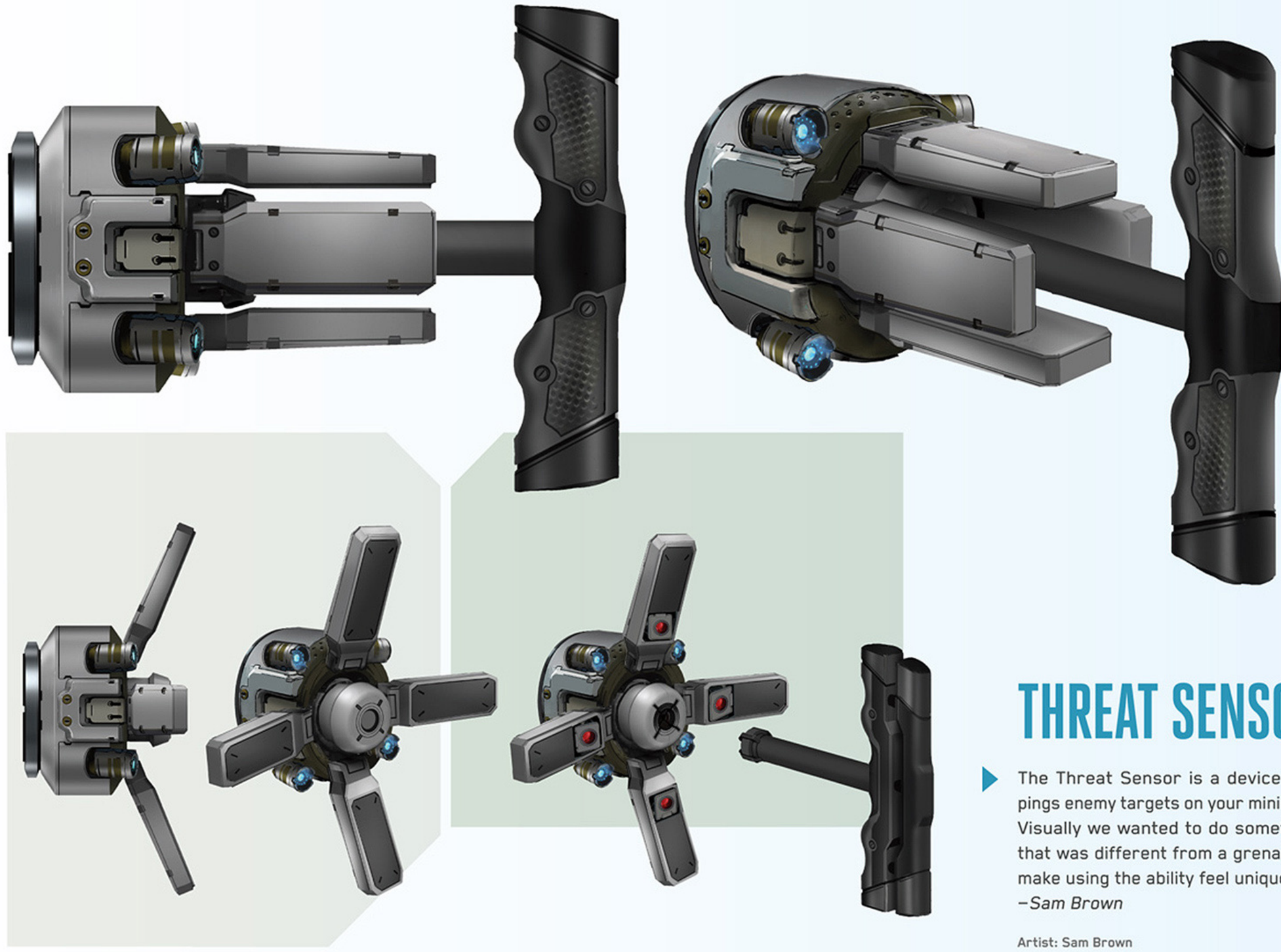
Artist: Sam Brown

The final direction has a component that extends out when you initiate the ability. This exposes the internal component that creates the knock-back action and allows for some visibility of the ability use from first-person. –*Sam Brown*

GRENADES

These are various grenade explorations for a sapper grenade and stasis field grenade. Each one has movable components that relate to their intended function and differentiate them visually from each other. –*Sam Brown*

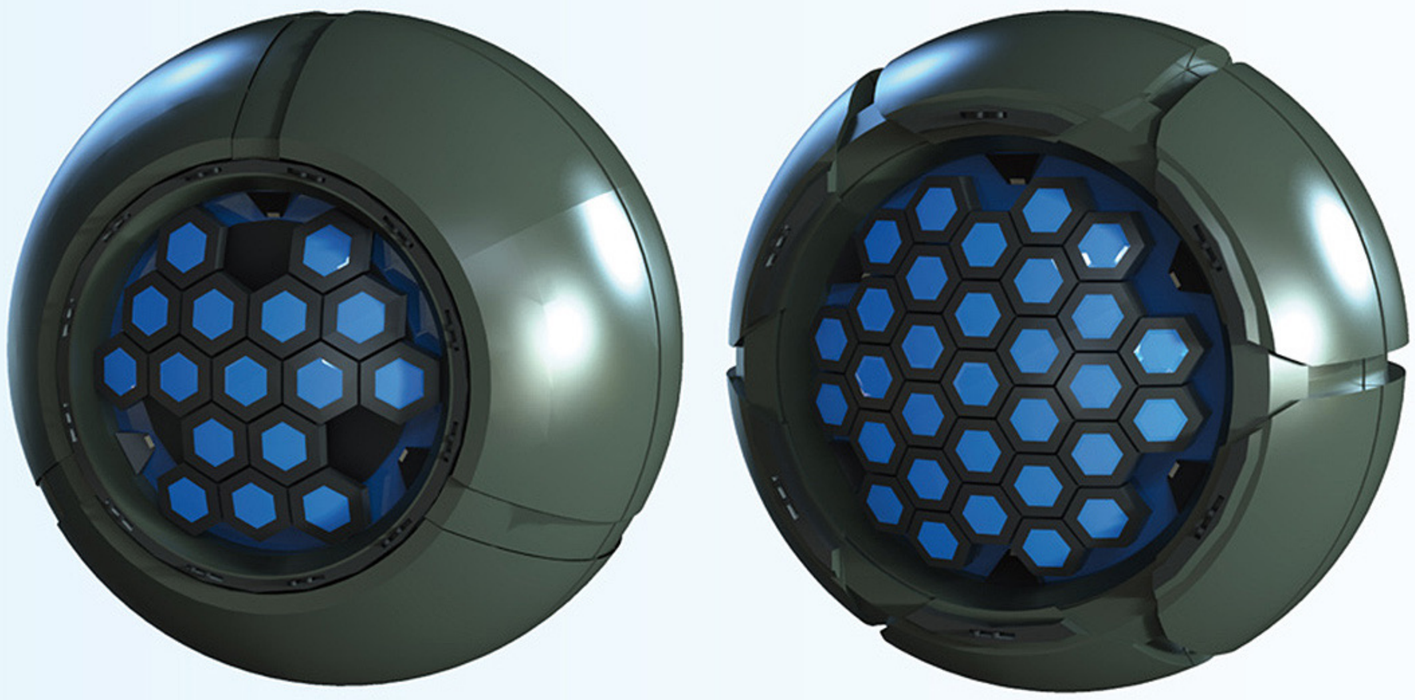
Artist: Sam Brown



THREAT SENSOR

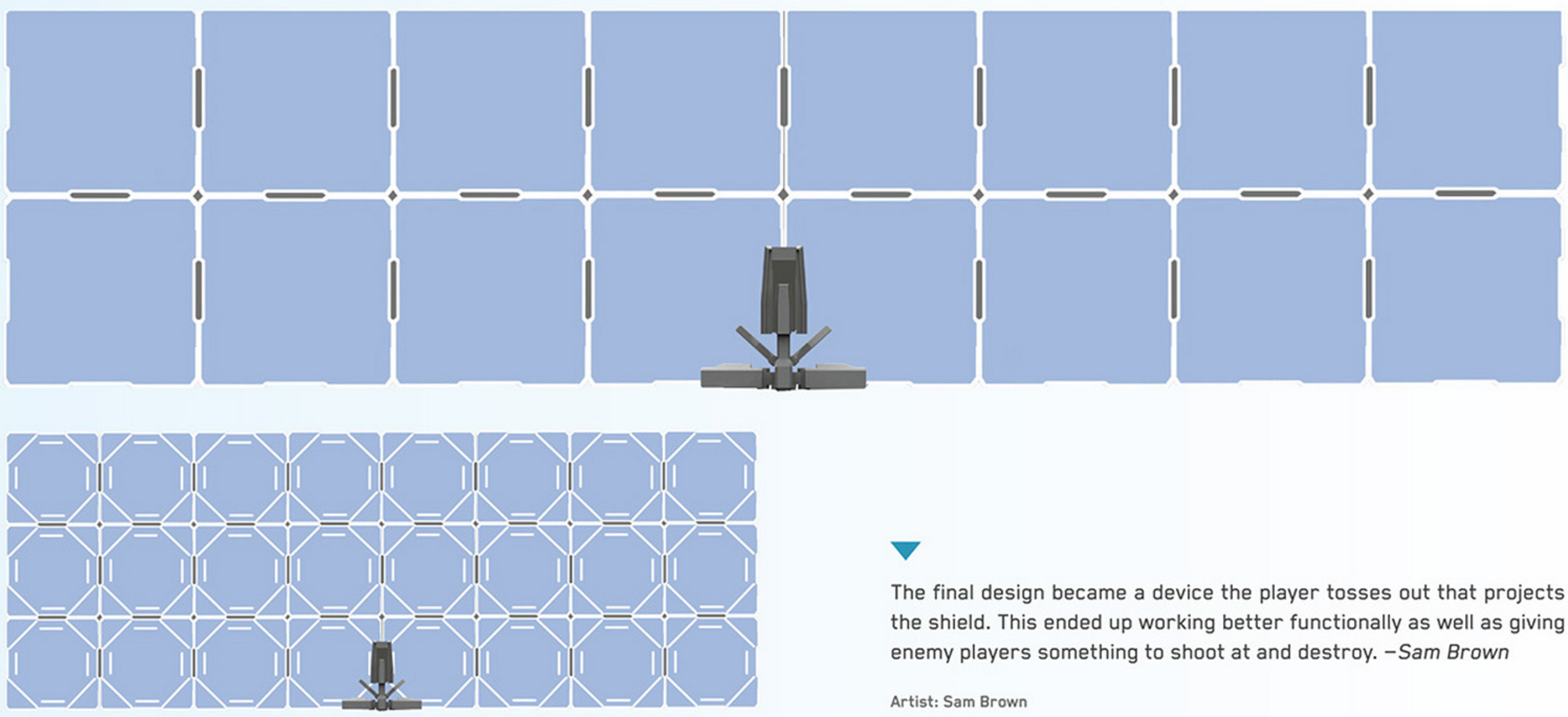
The Threat Sensor is a device that pings enemy targets on your mini map. Visually we wanted to do something that was different from a grenade to make using the ability feel unique. –*Sam Brown*

Artist: Sam Brown



DROP WALL

Here are some early explorations for a grenade-like device that explodes and disperses a shield containing destroyable sections. We wanted to have the shield segments visible in the device so it connected with the function of containing a shield. This would allow a quick read for the player when they're swapping between equipping this and a different type of grenade. –*Sam Brown*



The final design became a device the player tosses out that projects the shield. This ended up working better functionally as well as giving enemy players something to shoot at and destroy. –*Sam Brown*

Artist: Sam Brown

ENEMIES

Artist: Ruan Jia

ENEMIES

CHARACTERS

The Banished take center stage as our primary antagonist faction, their brutal aesthetic set against the timeless majesty of the Forerunner architecture and idyllic environments on the ring.

Artist: Daniel Chavez

ESCHARUM

For *Halo Infinite*, we knew we wanted to have a new leader for the Banished–someone who could inspire the army to defeat the UNSC and take control of Zeta Halo. As the character developed, we gravitated towards a seasoned general: the Brute that taught the mighty Atriox everything he knew. For inspiration purposes, we described him as an old samurai, ready to hang up his swords but pulled back to a war he had already won. –*Paul Crocker*

Artist: Zack Lee

War Chief Escharum is the dark mirror of Master Chief. In many ways they are the same but happen to fight for different sides. Every bit his equal, Escharum provides a worthy adversary for Chief to stand against. –*Paul Crocker*

Artist: Sparth

HARBINGER

I tried to keep in mind the character's narrative and story needs so that when the player sees the Harbinger for the first time, she feels important, intelligent, and formidable. Her overall silhouette gives the impression of royalty with a large head armor evoking a sort of crown and futuristic cape concealing her figure. Making the Harbinger really unique and stand apart from the other alien races in the franchise was really important, something that would be particularly distinct from the Covenant and Brute aesthetics. –*Ben Mauro*

Artist: Ben Mauro

Artist: Ben Mauro

Artist: Josh Kao

SPARTAN KILLERS

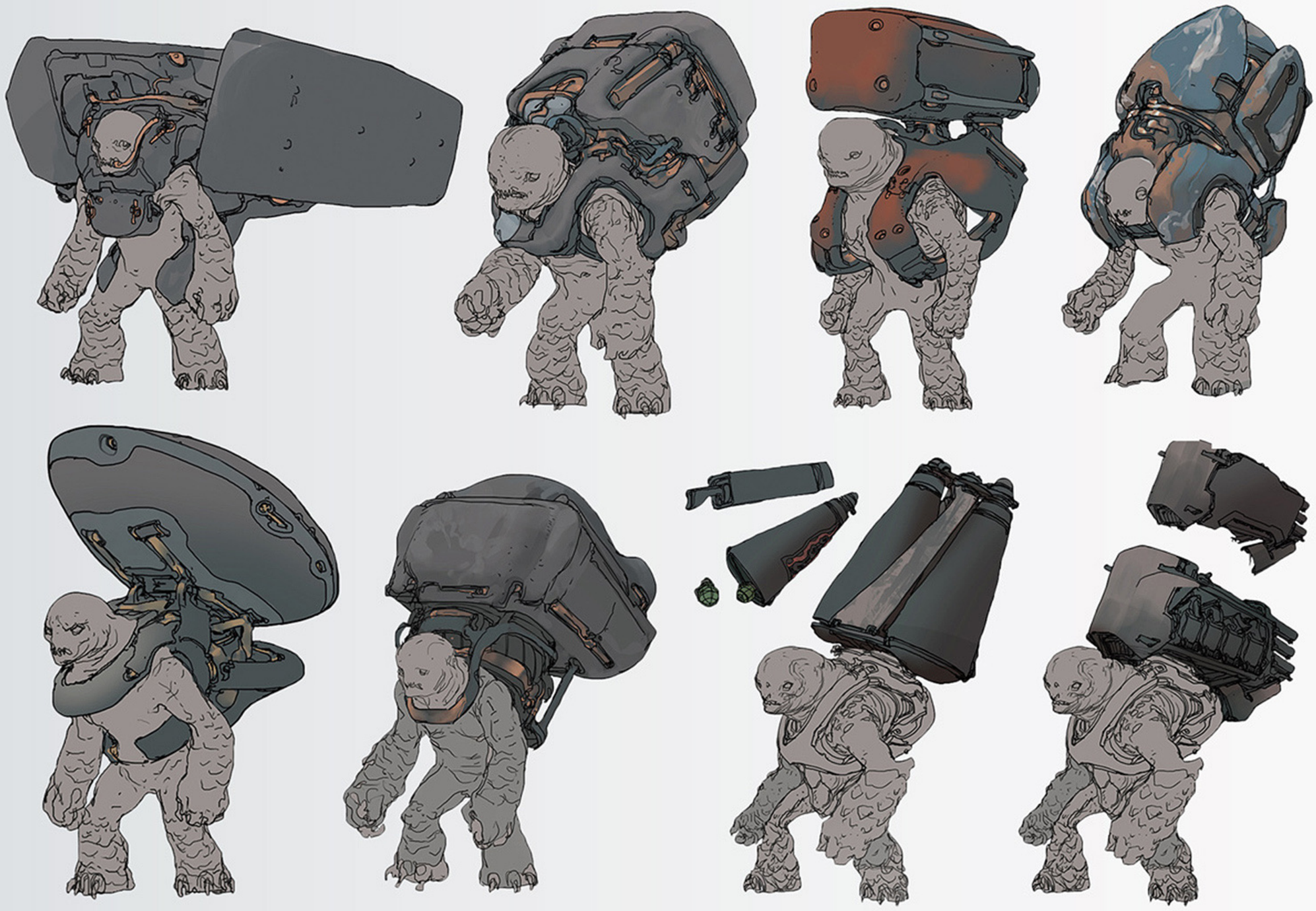
Artist: David Heidhoff

Artist: David Heidhoff

Artist: David Heidhoff

Artist: Zack Lee

GRUNTS



Artists:
Daniel Chavez, Zack Lee

BRUTES

Artist: Ruan Jia

Brutes have visually evolved a lot from one game to the next, to the point of often being unable to pinpoint a strong visual consistency. On a positive note, this gave us the freedom to do a lot of research, and our pre-production period for brutes became very lengthy. But the challenge became clear: combining *Halo 3*, *Reach*, and *Halo Wars* influences into a single design philosophy that would make sense and cover all aspects of our Brutes: a spacefaring, but nonetheless primitive and tribal race. –*Sparth*

Artists: Josh Kao, Espen Olsen Sætervik

Artist: Ruan Jia

Artists: Ruan Jia, David Heidhoff

Artists: David Heidhoff, Sparth

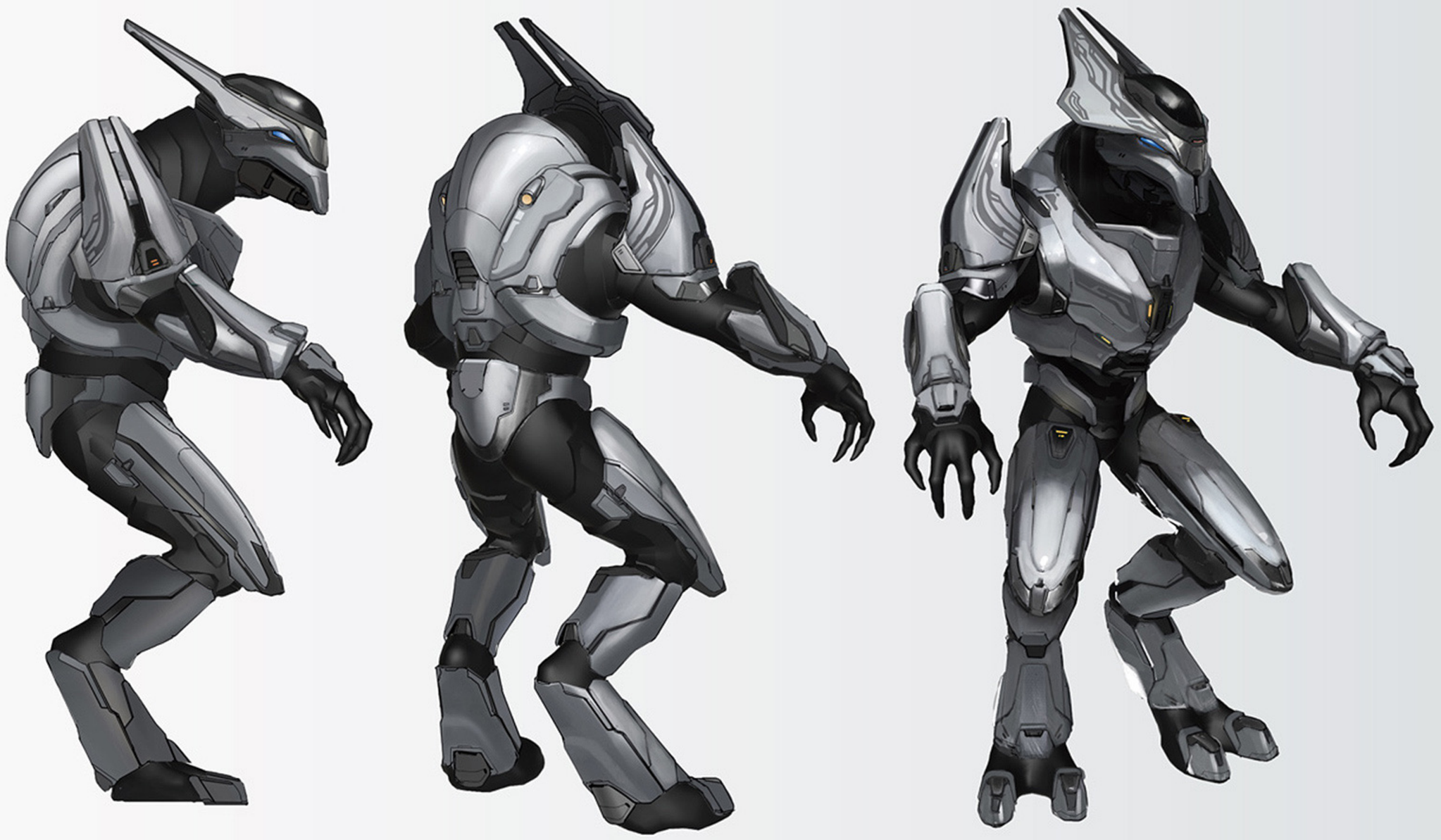
Artist: Espen Olsen Sætervik

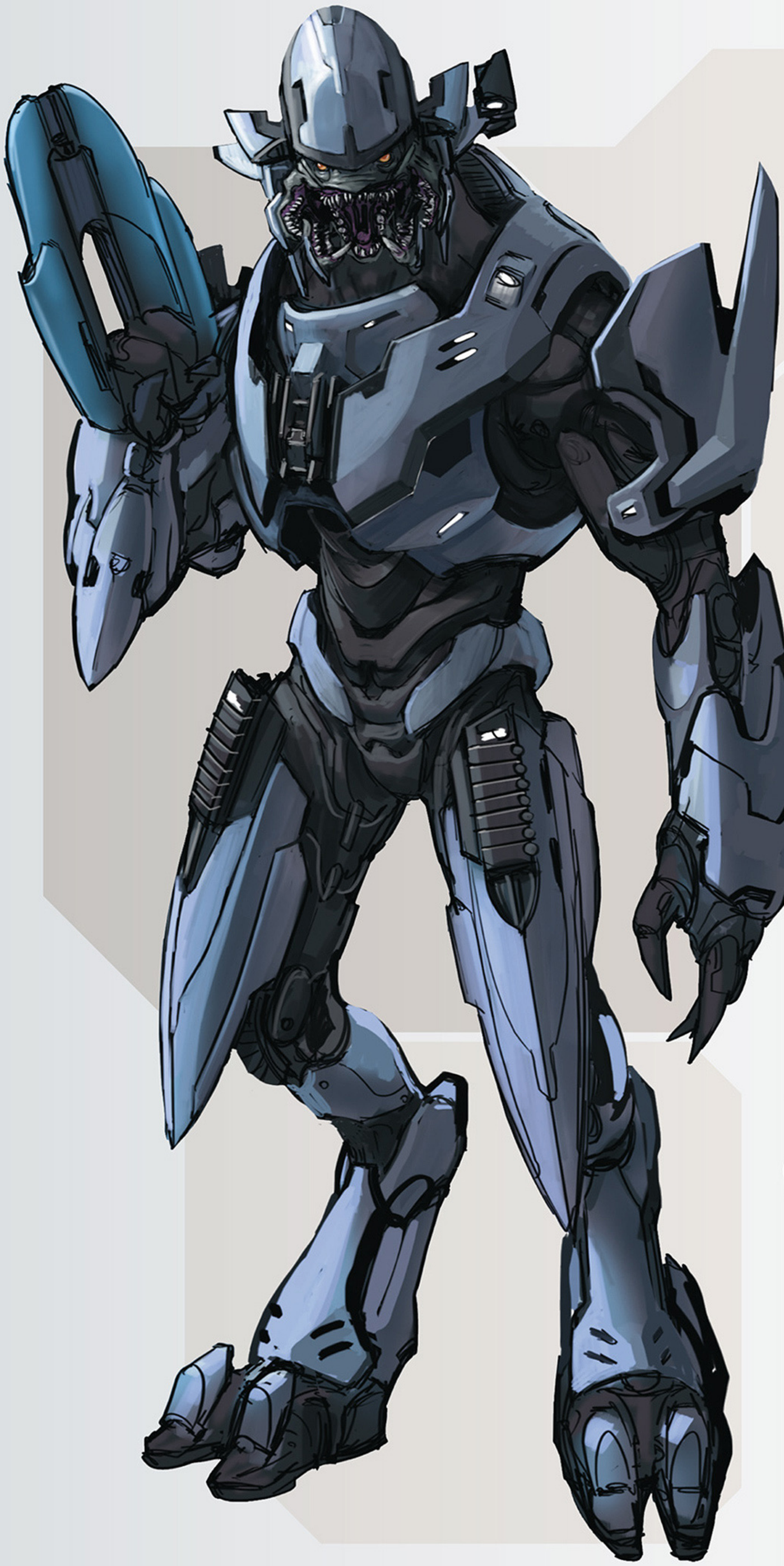
Artists: David Heidhoff, Ruan Jia

ELITES

When designing the Elite armors, we wanted to capture the essence of the iconic legacy designs with a more simple, updated approach. –*Zack Lee*

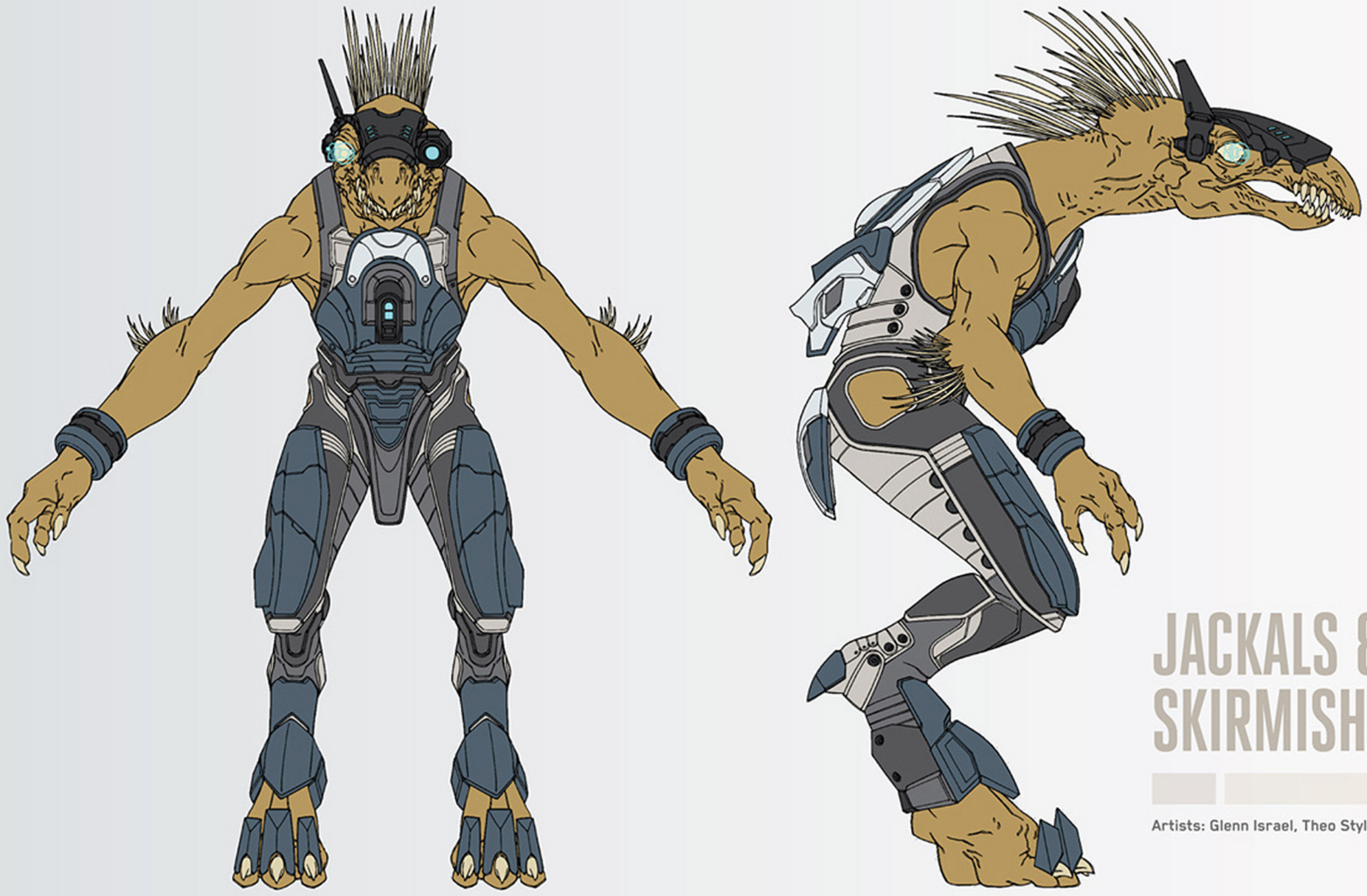
Artist: Zack Lee





Artist: Isaac Hannaford

Artist: Zack Lee



JACKALS & SKIRMISHERS

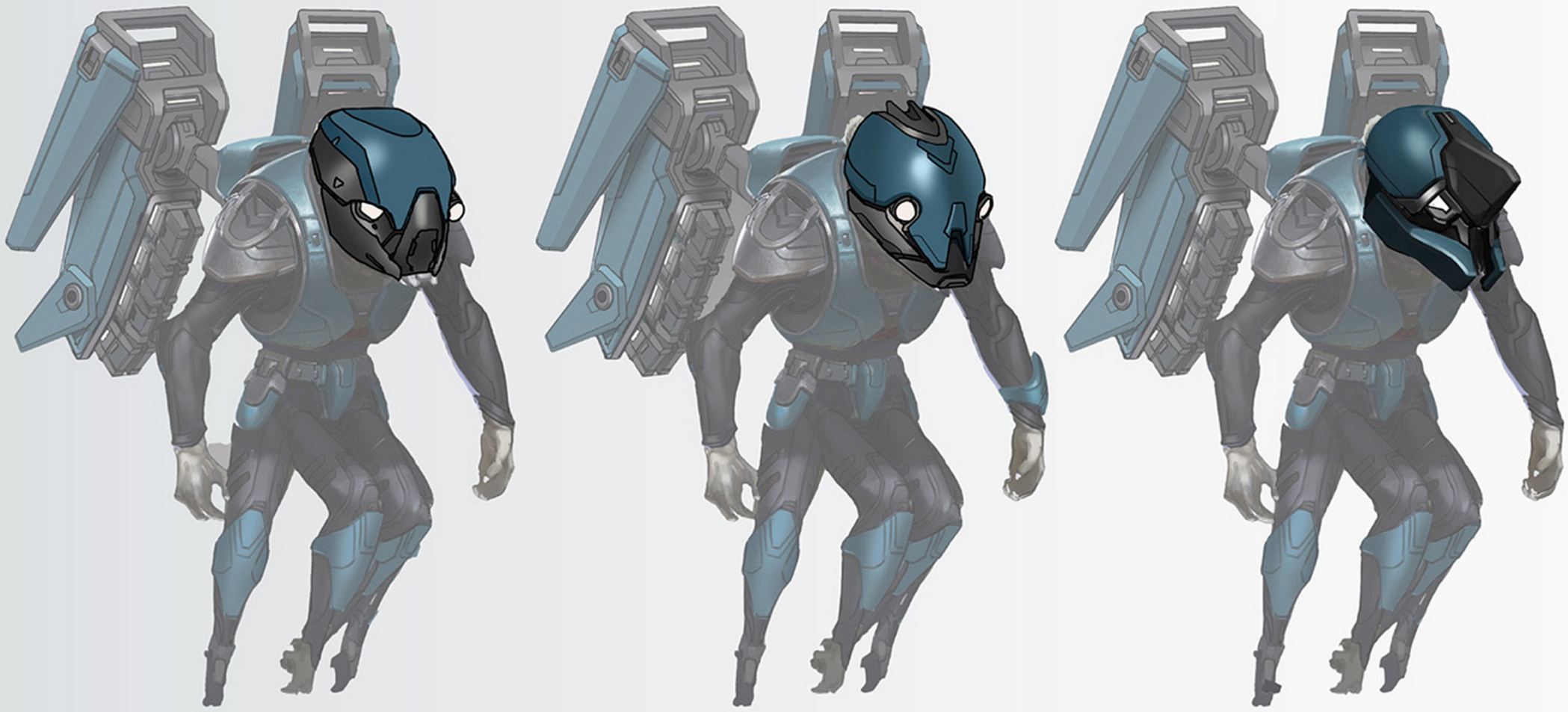
Artists: Glenn Israel, Theo Stylianiedes

SKIMMERS

Artists: Daniel Chavez, Darren Bacon

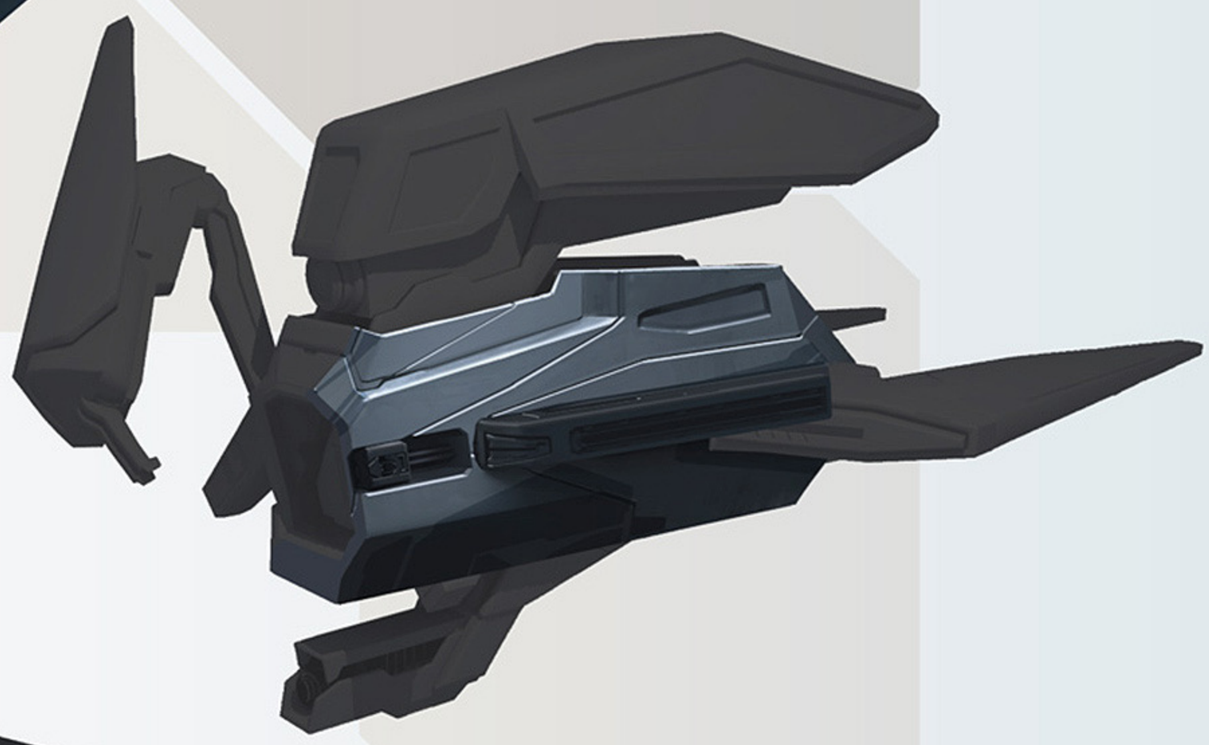
Artists: Sparth, David Heidhoff

Artists: Zack Lee, Sparth



Artist: Zack Lee

SENTINELS



Artist: Daniel Chavez

Artist: Espen Olsen Sætervik

Artist: Espen Olsen Sætervik

Artist: Daniel Chavez

Artist: Espen Olsen Sætervik

ENEMIES

VEHICLES

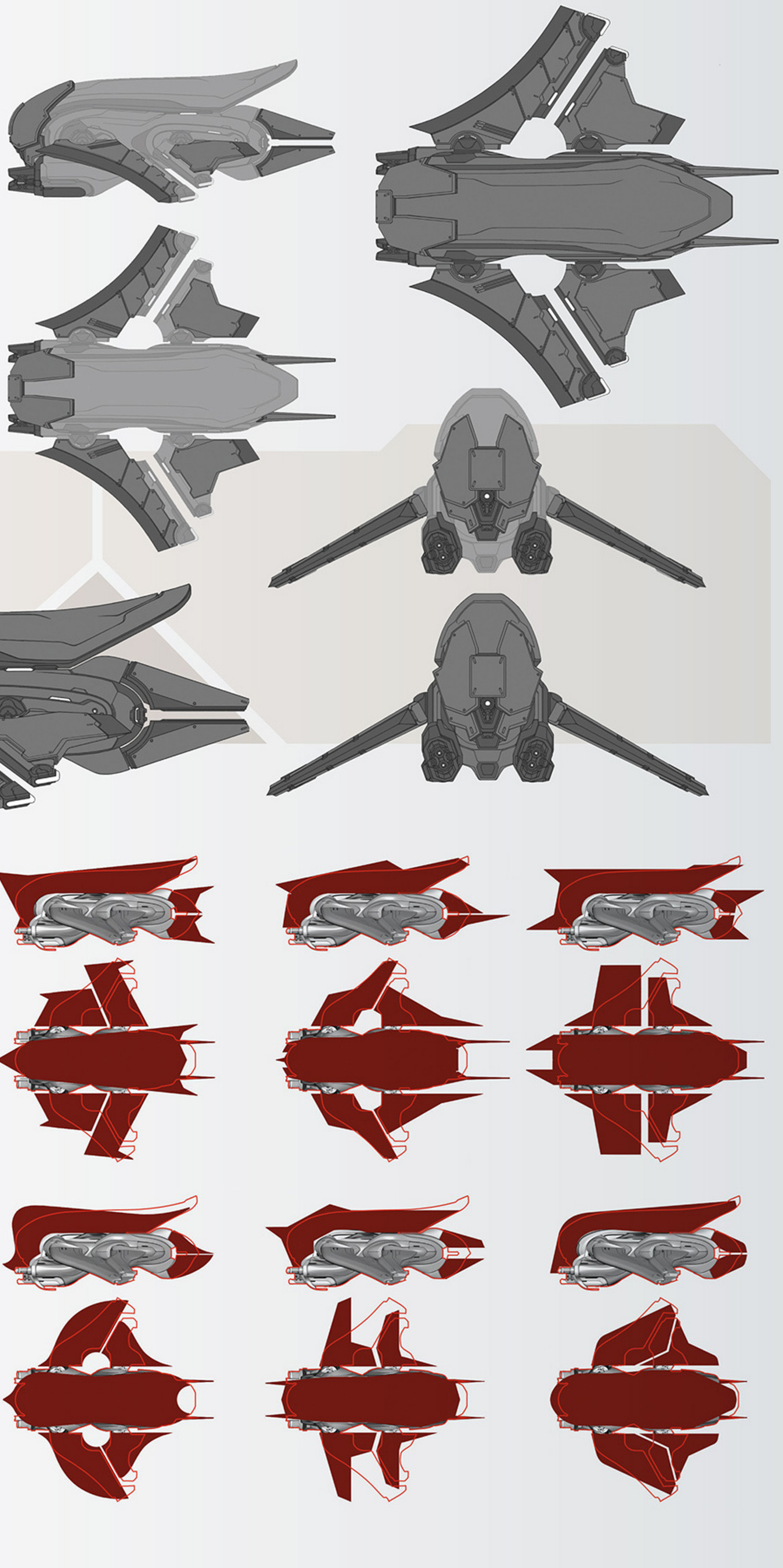
The Banished faction provides an exciting opportunity to see familiar machinery in a brand-new way, with distinct variations on iconic vehicles, and the return of the Brute Chopper.

Artist: Ruan Jia

BANSHEE

The Banished take on a personal favorite—the Type-26B Ground Support Aircraft. I designed the original for *Halo: Reach*, so it was both a trip down memory lane and an interesting challenge to redesign the base and then find a way to "brutify" its silhouette as the Banished design language developed. —*Glenn Israel*

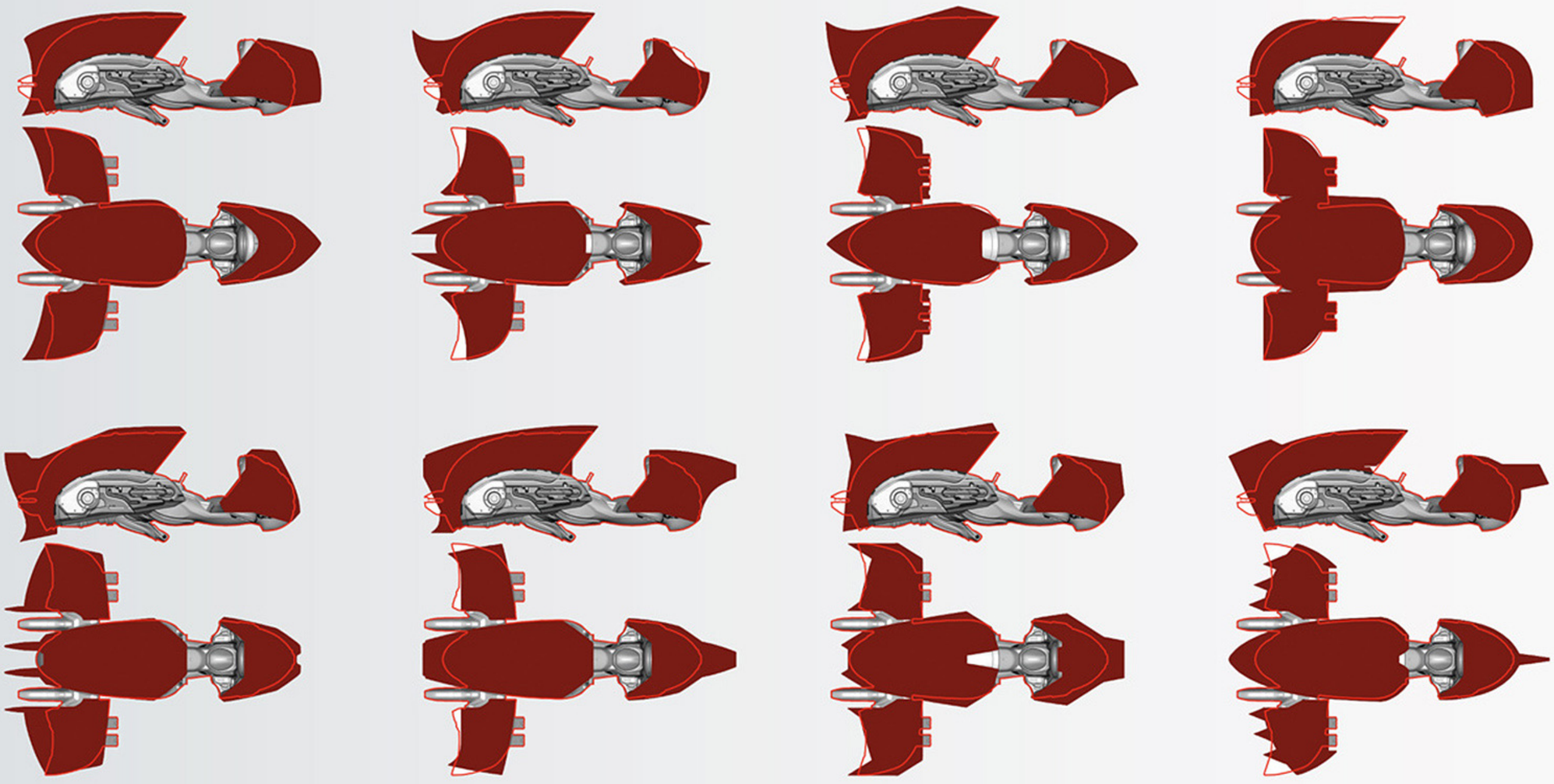
Artist: Glenn Israel



GHOST

We knew we wanted the Banished to have access to the Covenant sandbox from the start, but the Ghost was the first vehicle to ask us what that really meant. We stripped it down to a form factor we thought would resonate for the fans and tinkered with its materials, but it just didn't feel complete. Then Josh Kao hammered a bunch of armor plates onto the fuselage in a specific way and a critical part of the Banished vocabulary fell into place. –*Glenn Israel*

Artists: Josh Kao, Glenn Israel



PHANTOM

One of the core narrative directives on *Halo Infinite* was to include the Banished aesthetics into our game to continue the *Halo Wars 2* arc. To that end we were tasked with encapsulating and translating the look and feel of those Real Time Strategy assets into our First-Person Shooter genre game. –*Darren Bacon*

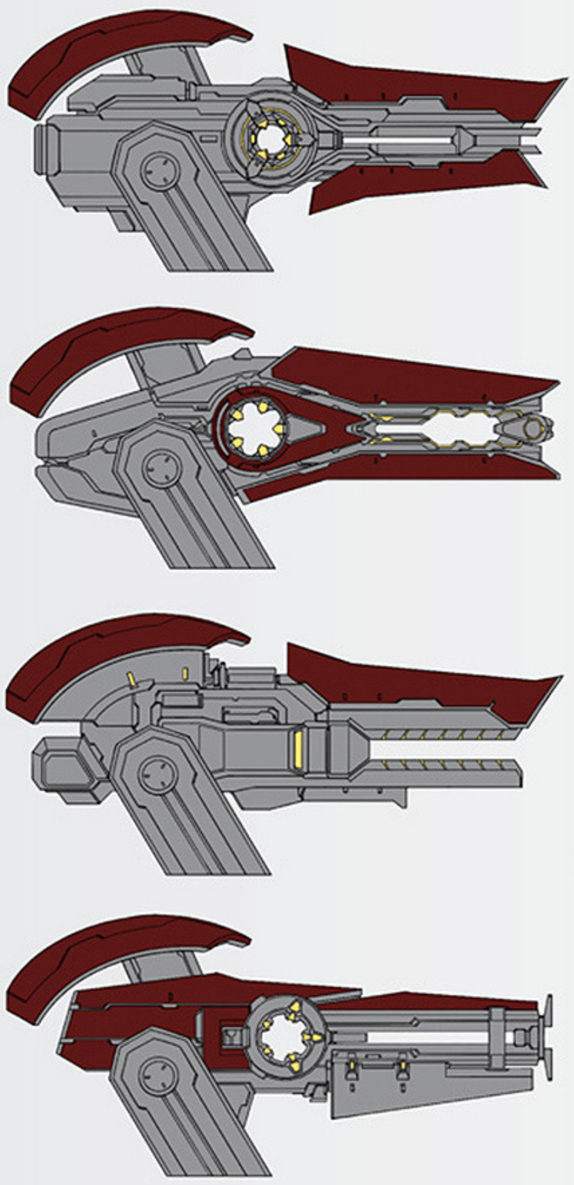
Artist: Darren Bacon

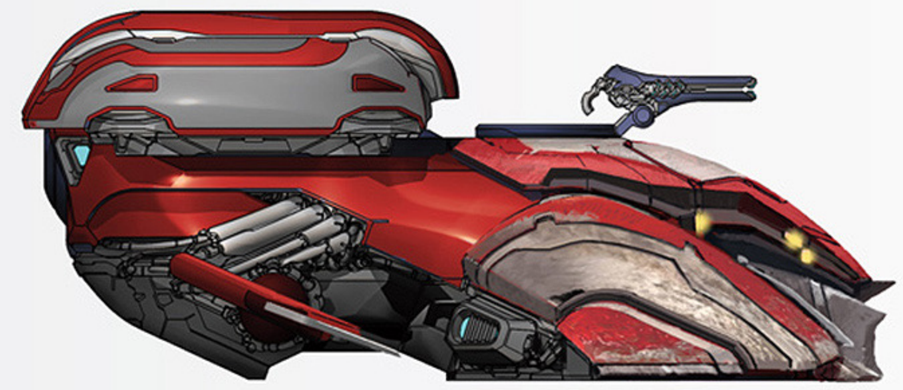
Artist: Martin Deschambault

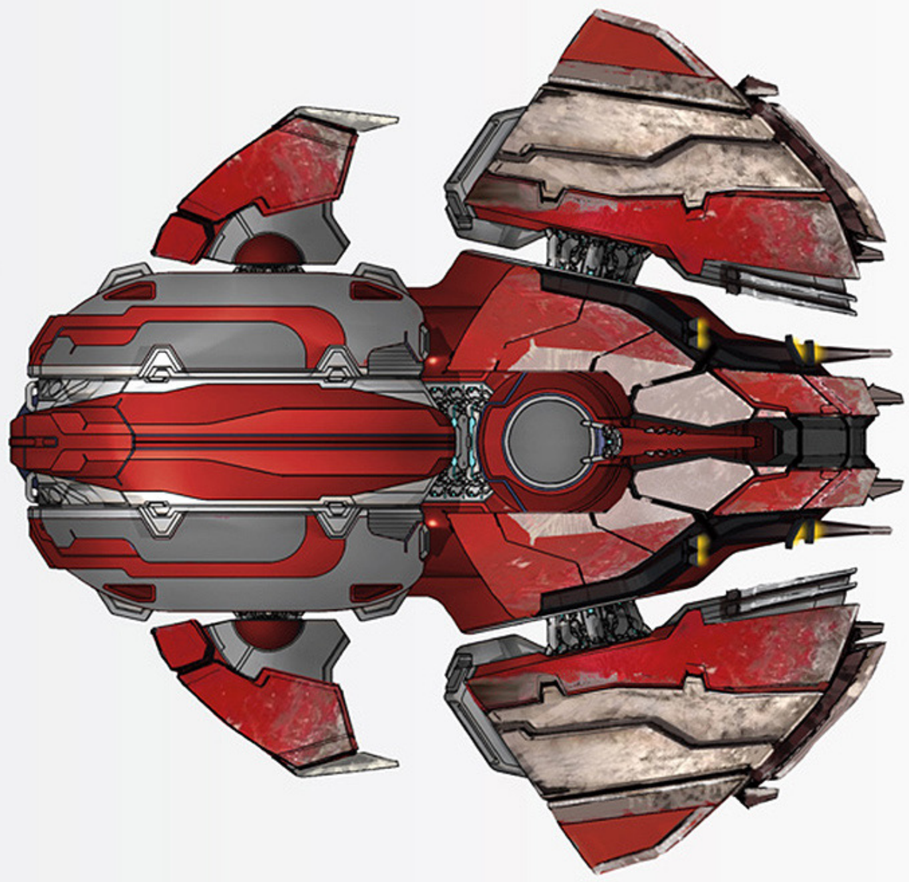
WRAITH

The Wraith posed a particularly prickly design problem. We wanted a base vehicle with stronger visual ties to the legacy but adapted to the modern asset's form and function–no easy trick on its own. Then we had to imagine how the Banished might have iterated on their own interpretation in *Halo Wars 2* and bridge the gap between them. –*Glenn Israel*

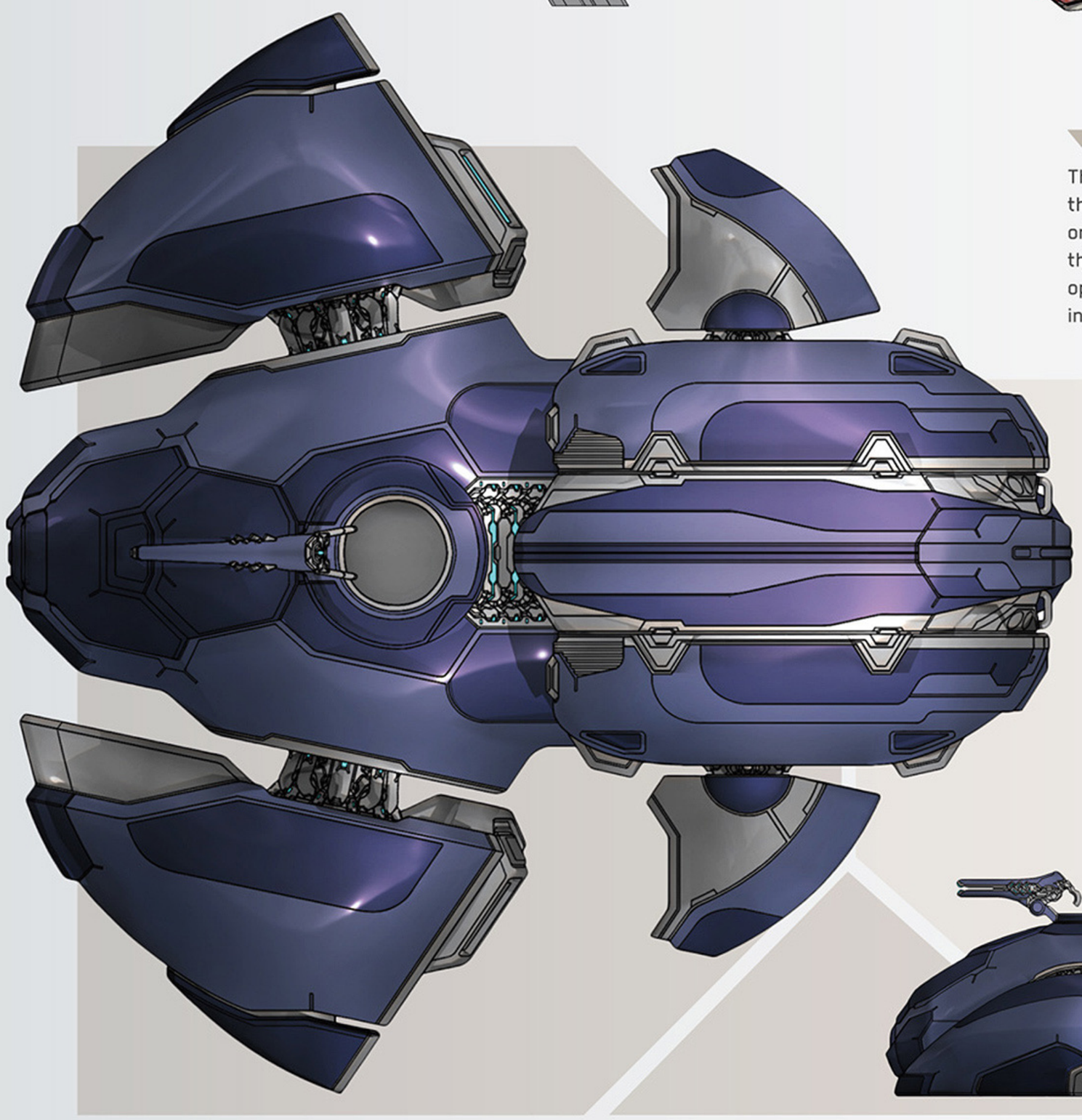
Artists: Darren Bacon, Glenn Israel

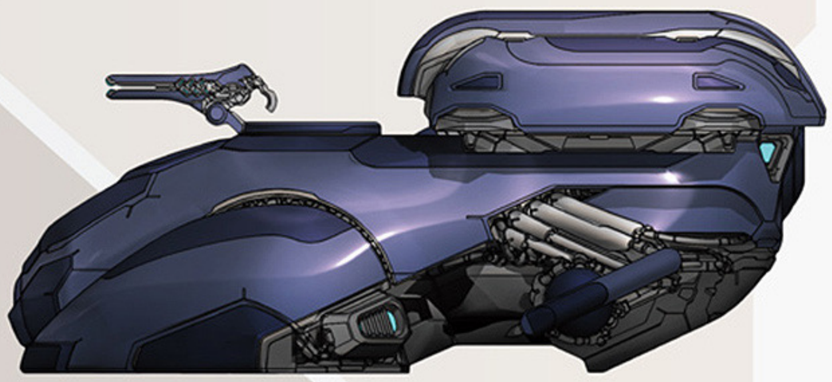




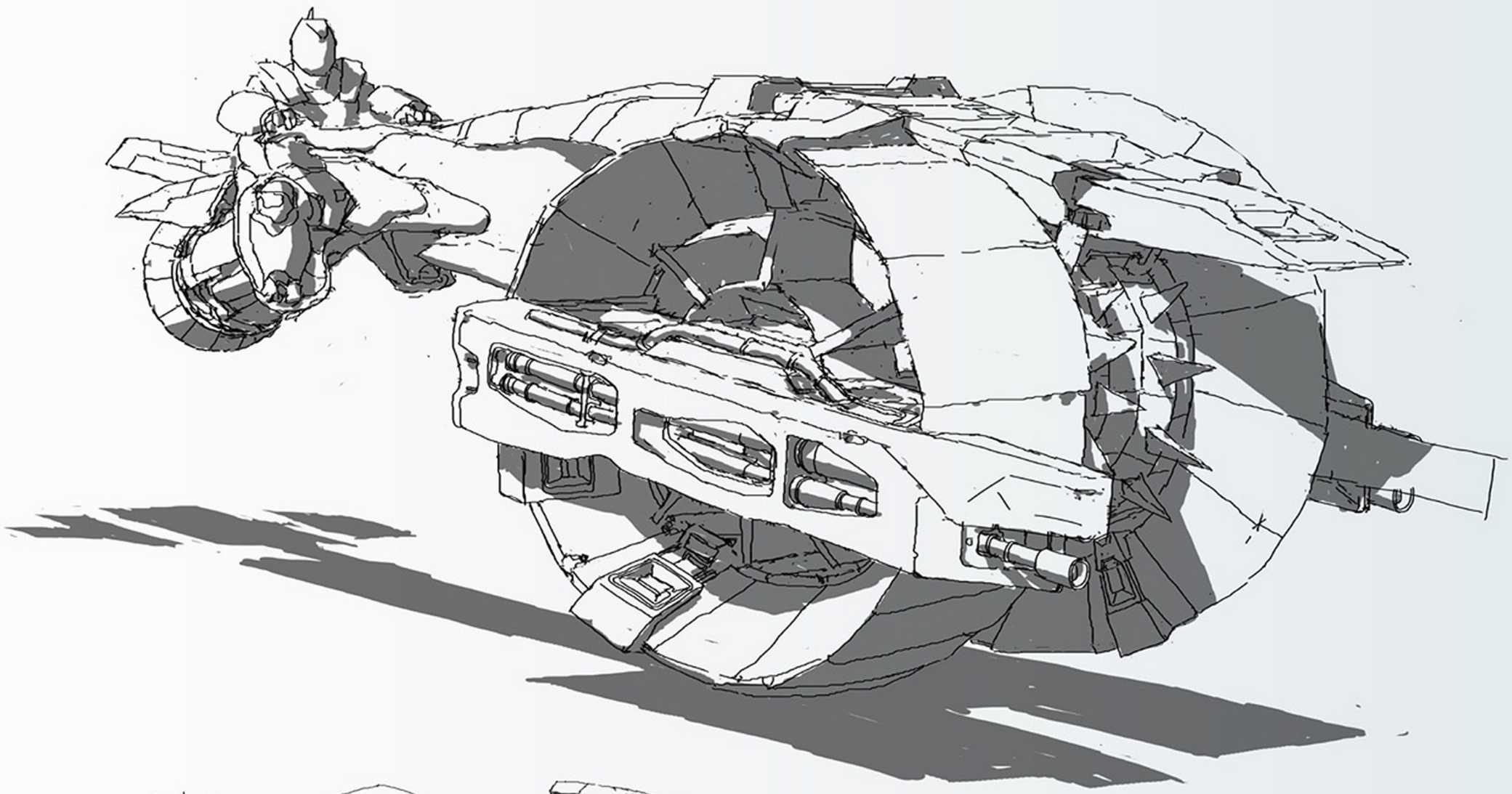


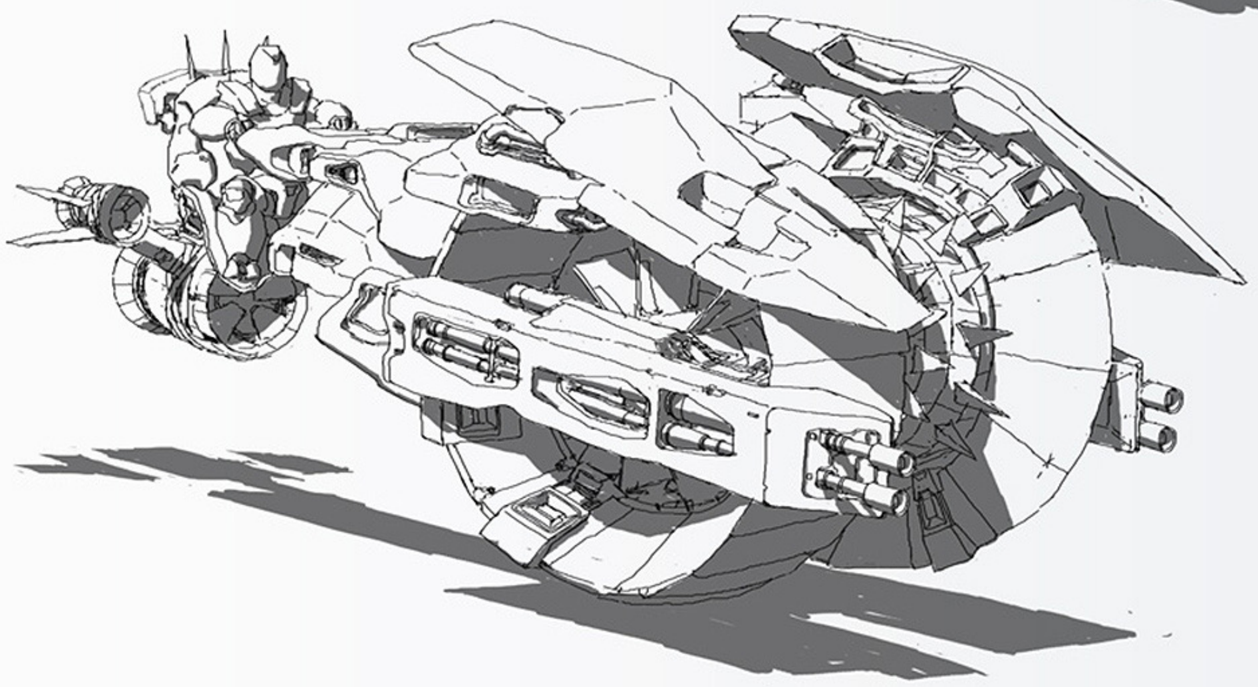
There was a practical reason to call back to the legacy vehicle as well as a sentimental one, and that's simple legibility. When you see that distinctive "hot dog bun" turret shroud open across the battlefield, you know you're in trouble. –*Glenn Israel*





Artist: Darren Bacon





BRUTE CHOPPER

The Brute Chopper was another exercise in taking existing *Halo Wars 2* assets and mapping them onto design block-outs that would work with our FPS rigs and animations as creative direction was keen on building on the success of *HW2*. *–Darren Bacon*

Artist: Ruan Jia

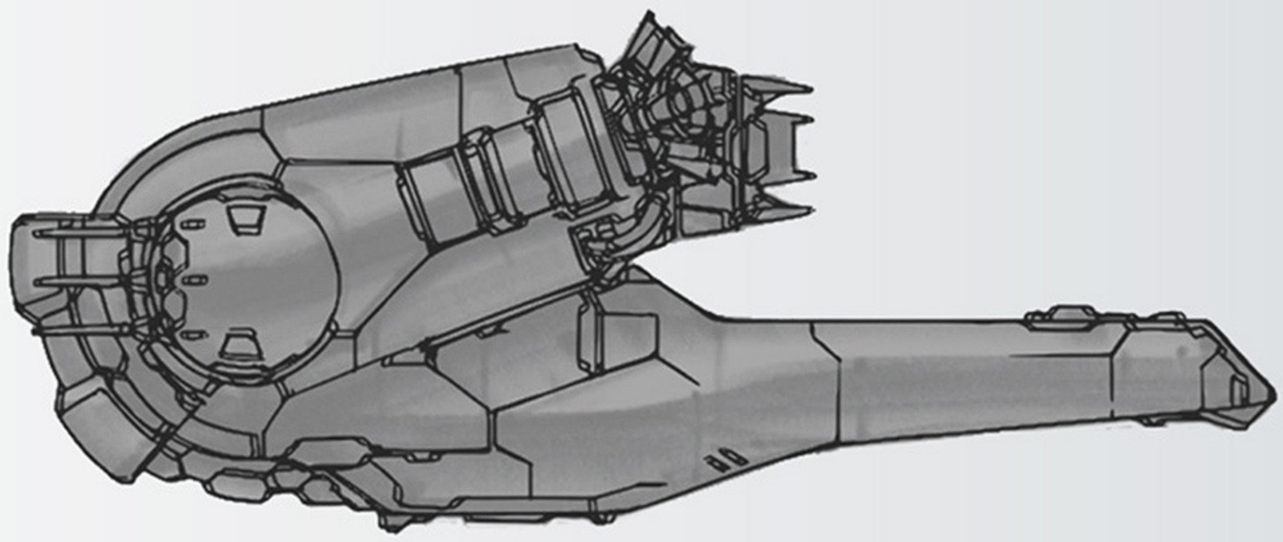
Artist: Espen Olsen Sætervik

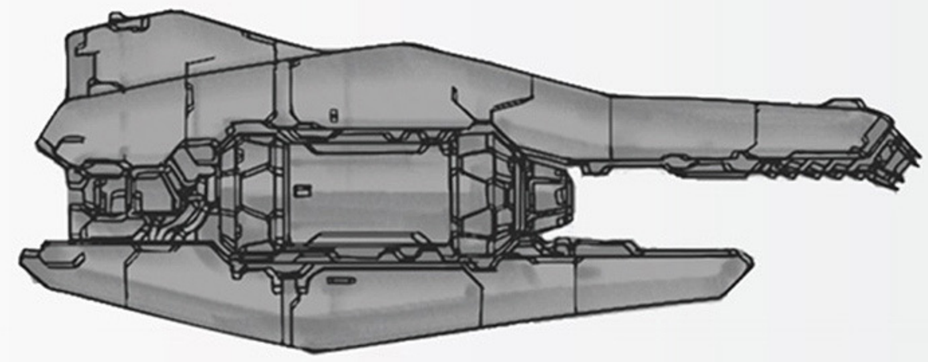
Artists: Ruan Jia, Darren Bacon

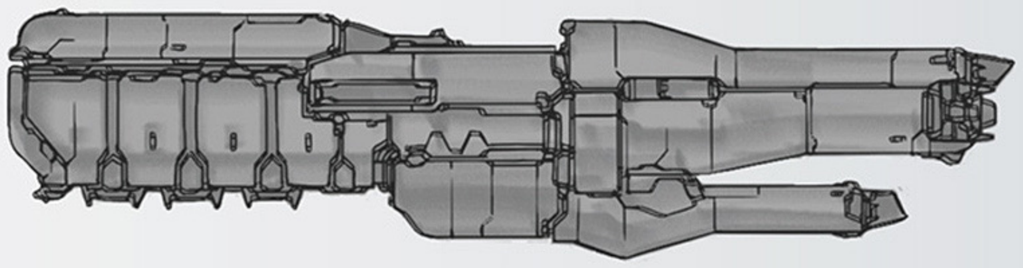
BRUTE SHIPS

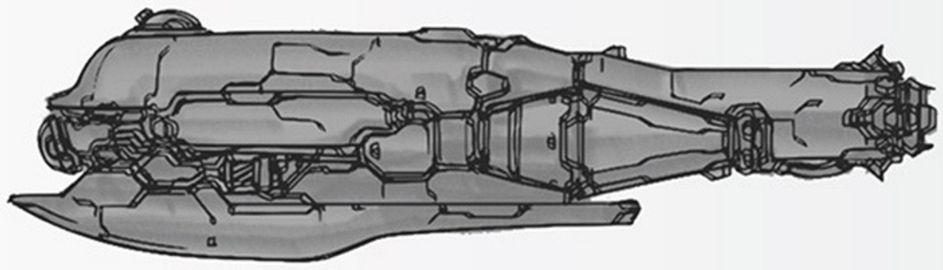
The terms to describe Brute ships were clear from the start: we wanted them to be heavy and simplified technologically and mechanically speaking. They would also have "ramming" capabilities, able to rip open an enemy spaceship, for example. Again, there weren't many legacy requirements for these, so there was a lot of room to imagine. –*Sparth*

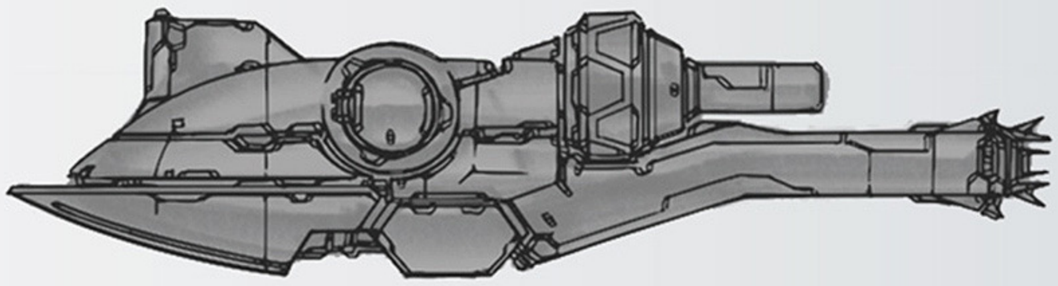
Artists: Glenn Israel, Sparth

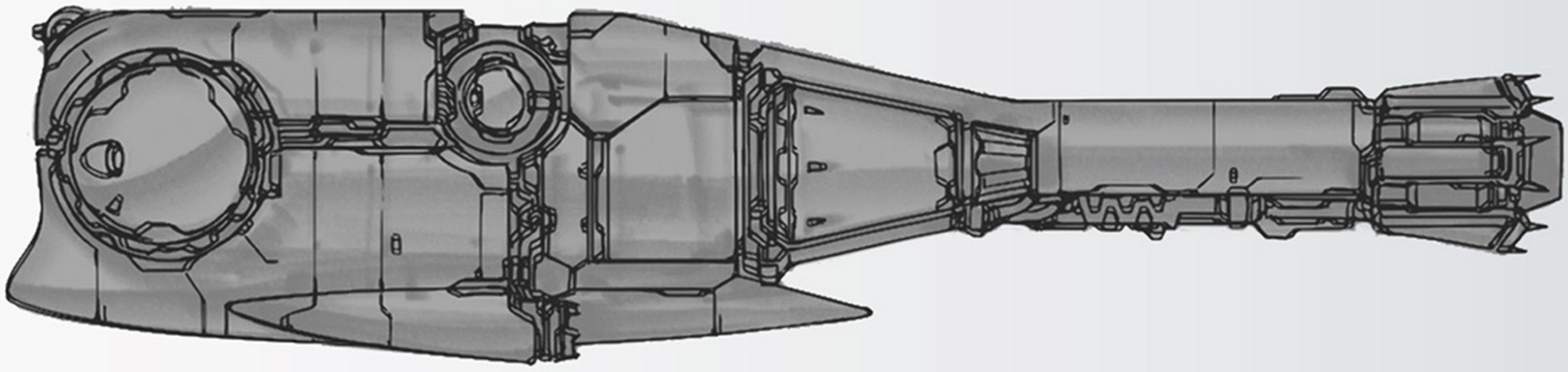


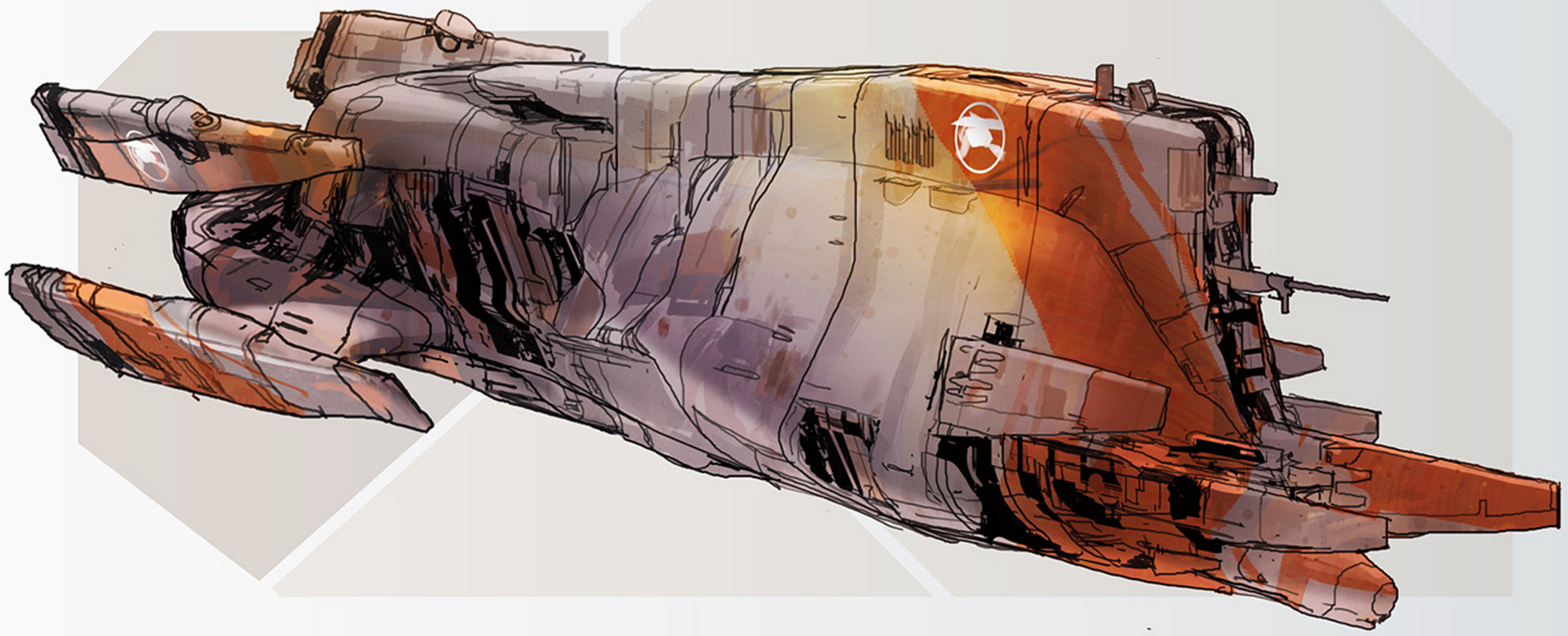


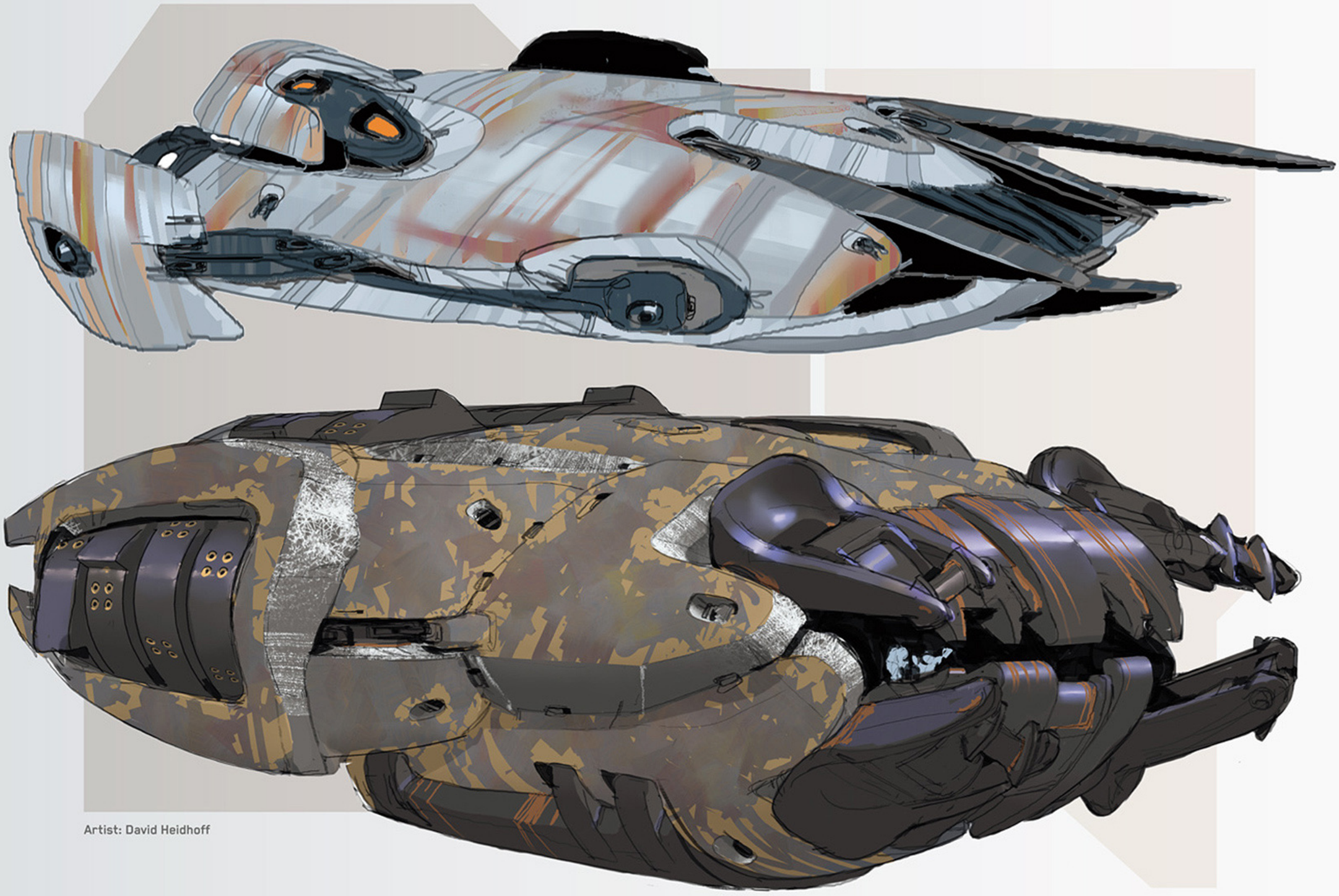




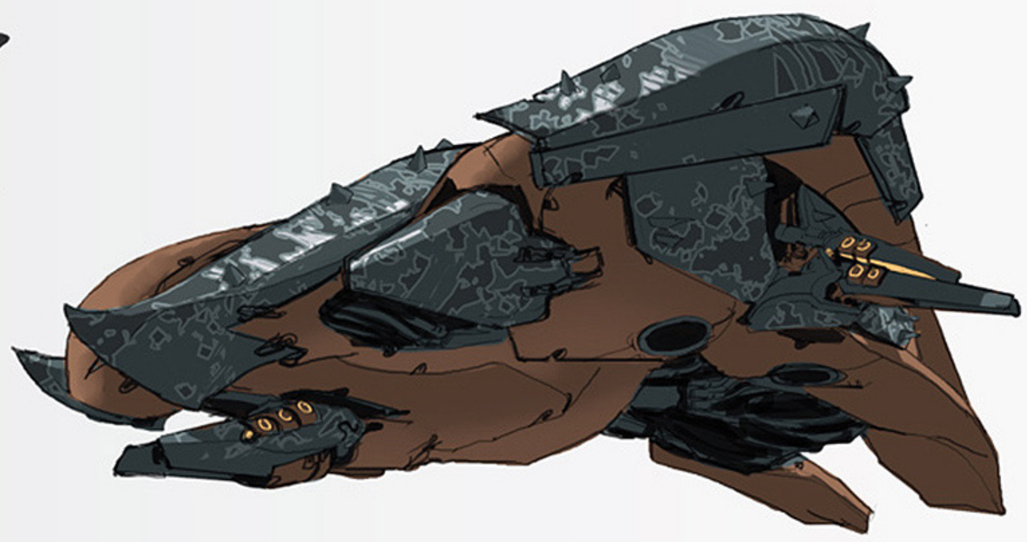


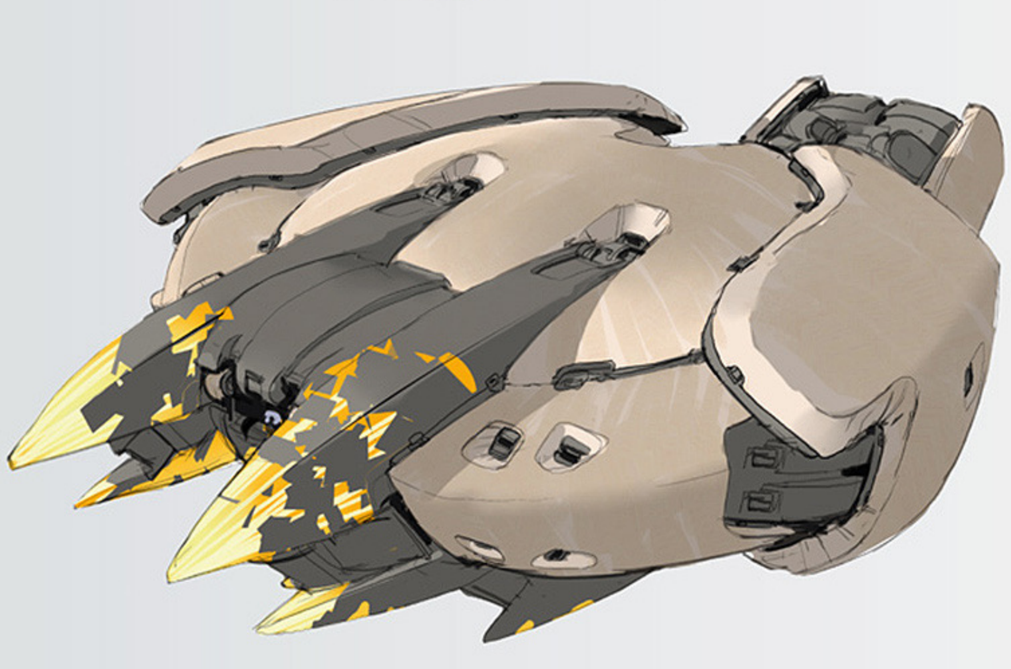


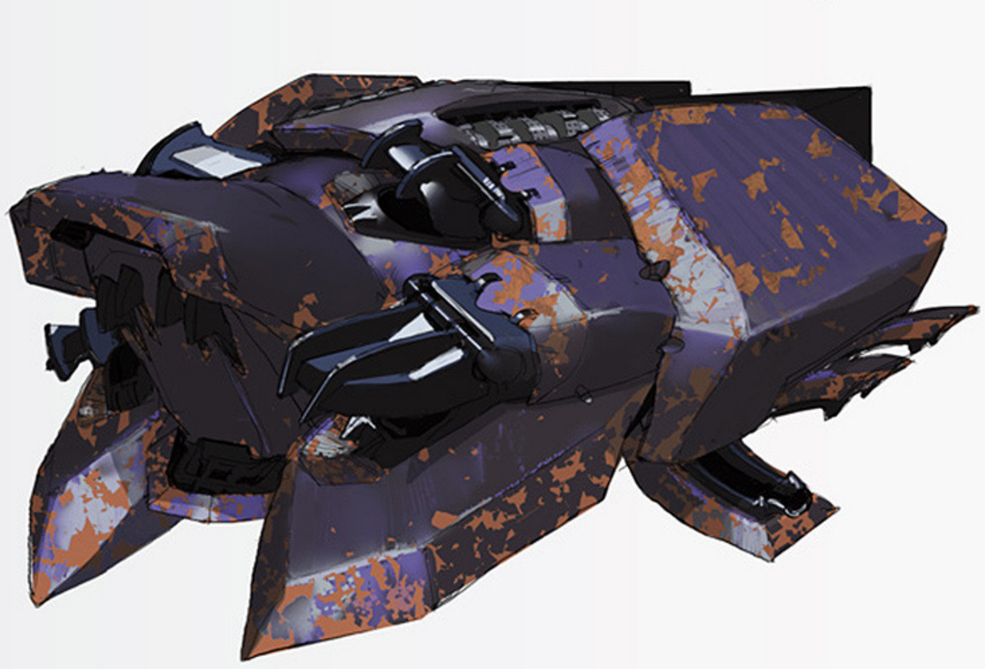




Artist: David Heidhoff



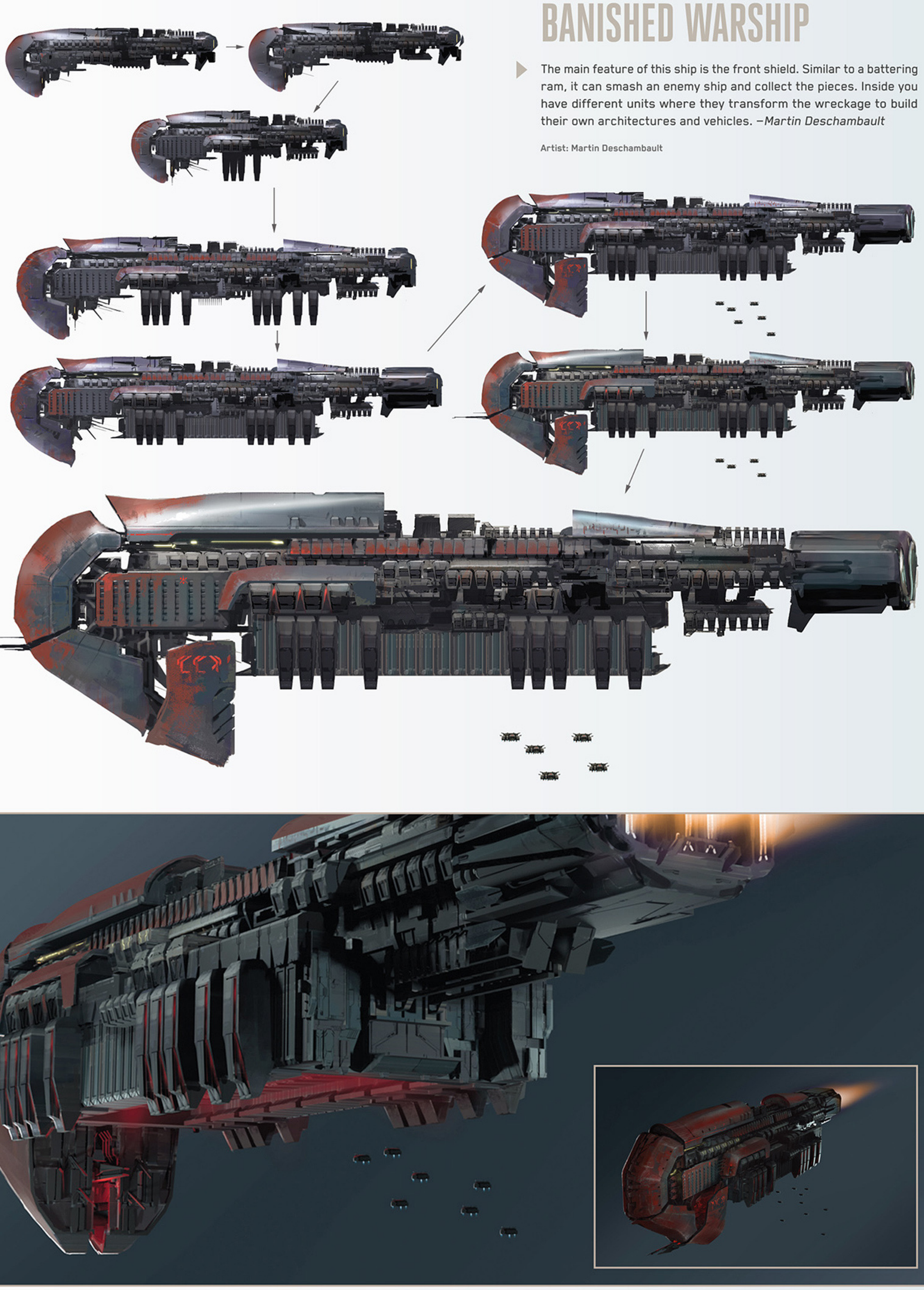




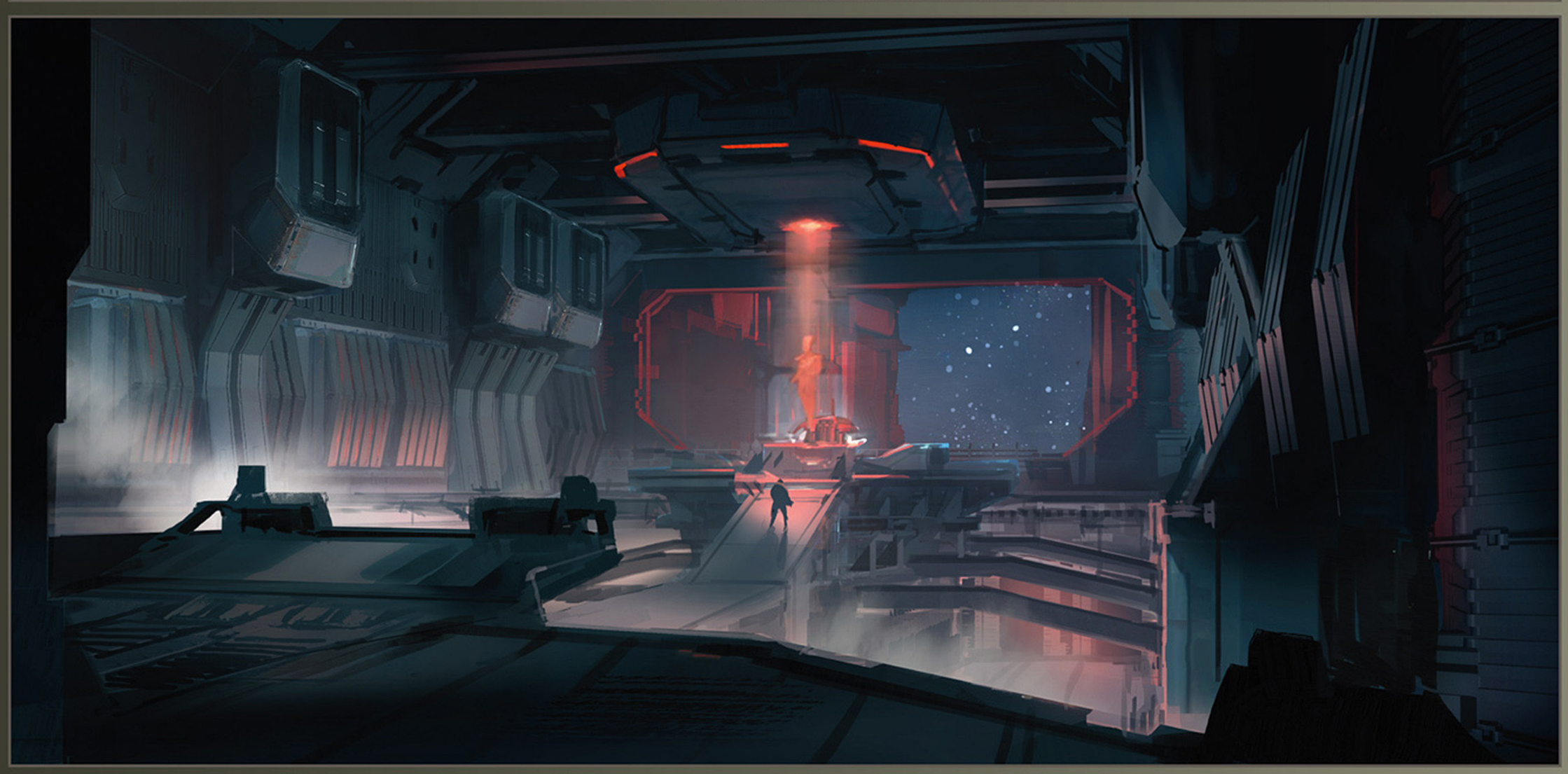
BANISHED WARSHIP

The main feature of this ship is the front shield. Similar to a battering ram, it can smash an enemy ship and collect the pieces. Inside you have different units where they transform the wreckage to build their own architectures and vehicles. –*Martin Deschambault*

Artist: Martin Deschambault



Artist: Martin Deschambault



Artist: Sparth, Martin Deschambault, Sperasoft

Another important feature is the hangar and cargo area in the middle of the ship. This is where all the drop pods are located, ready for invasion.
–Martin Deschambault

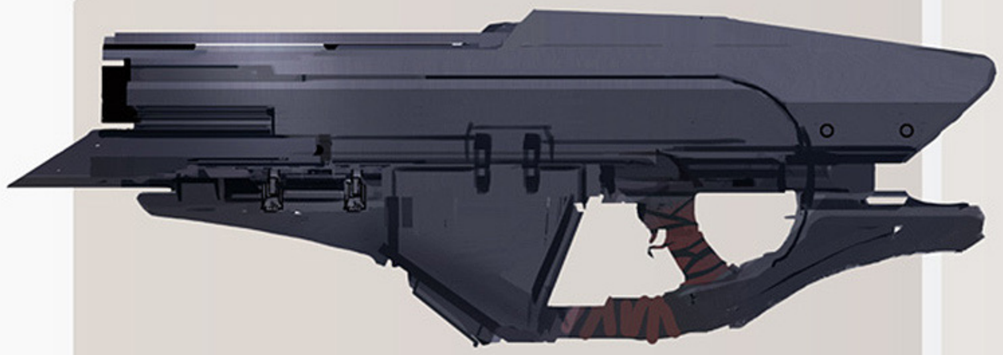
Artist: Martin Deschambault

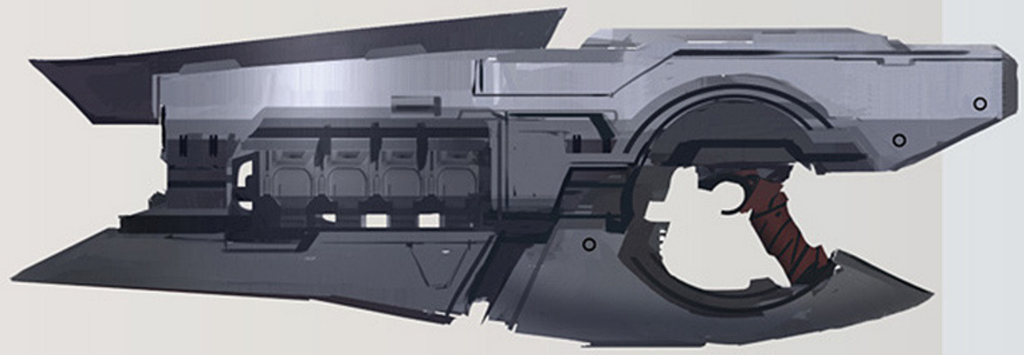
ENEMIES

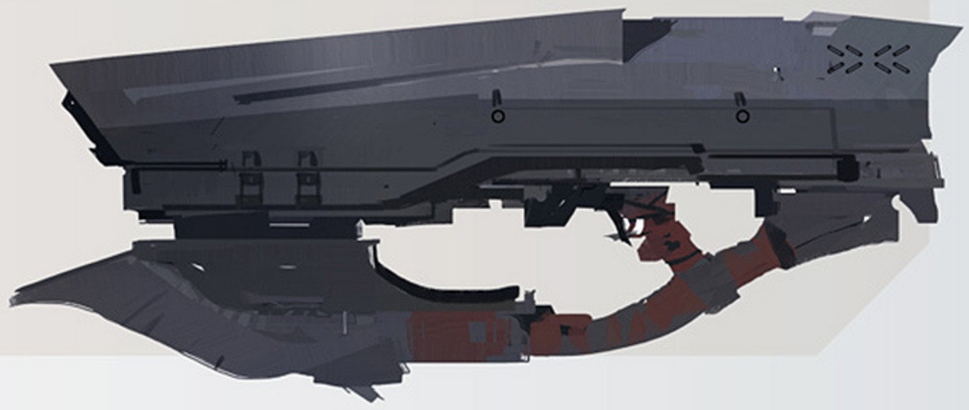
WEAPONS

Halo Infinite introduces a host of new alien armaments into the *Halo* universe, from brand-new Brute-derived designs to enigmatic new Forerunner weaponry.

Artist: Sperasoft







RAVAGER

The Ravager is a new Brute plasma weapon. The first round of sketches didn't quite showcase the plasma element, so a more clear and defined plasma section needed to be represented. The bigger plasma element on the final direction created an opportunity for a dynamic cool down when the gun overheats, which also differentiates it from other weapons at a distance. –*Sam Brown*

Artist: Sam Brown

MANGLER

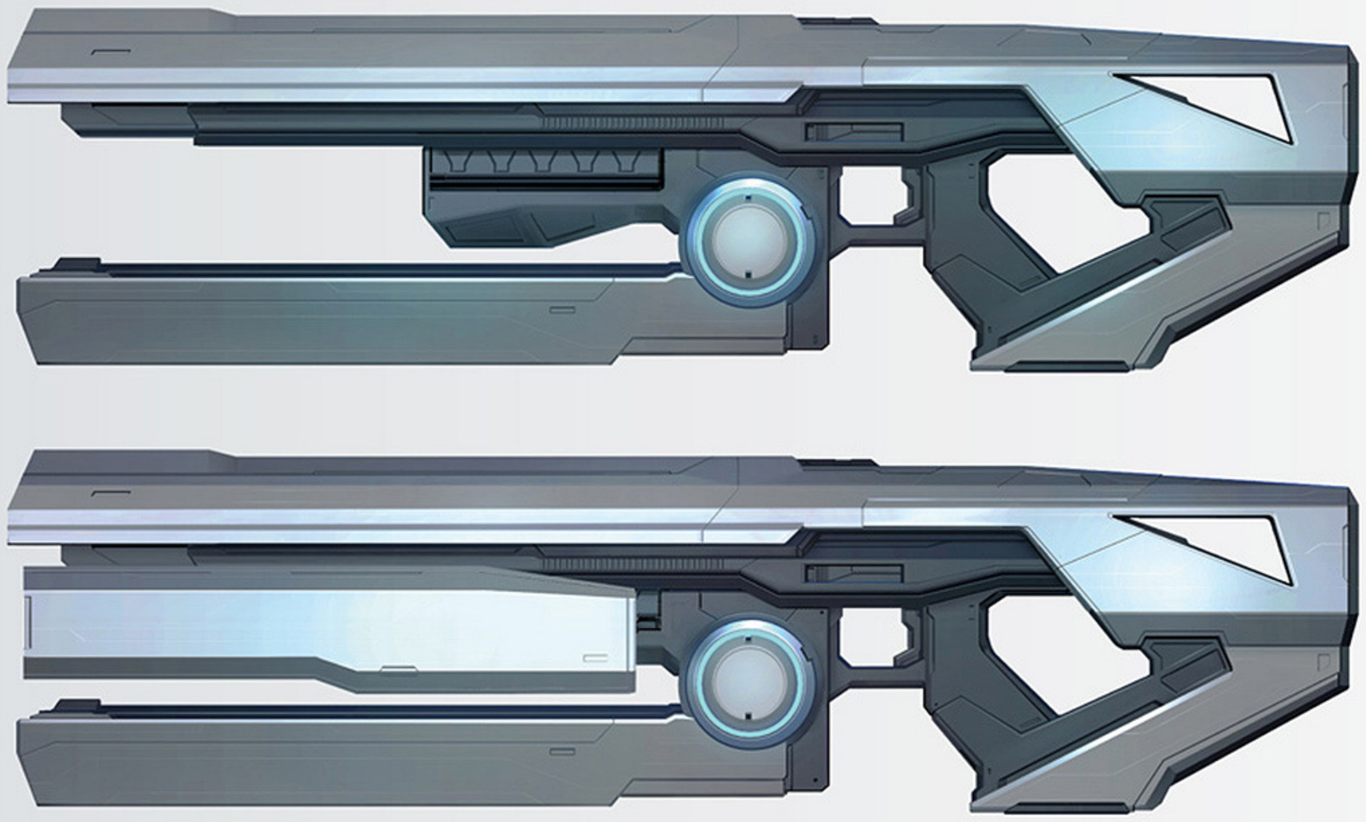
Artists: Josh Kao, Daniel Chavez

FORERUNNER SIDEARM

Artist: Josh Kao

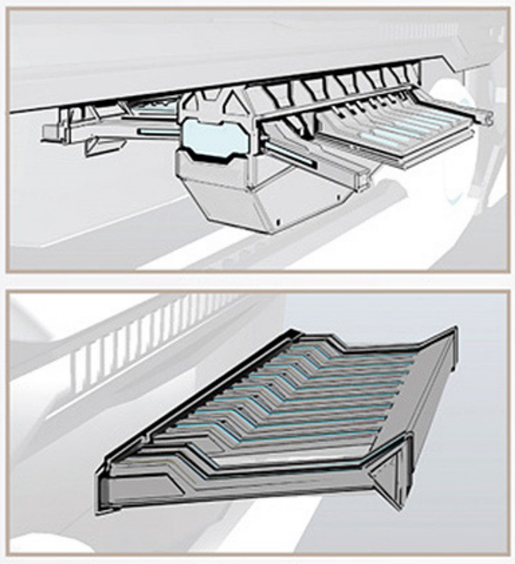
DISRUPTOR

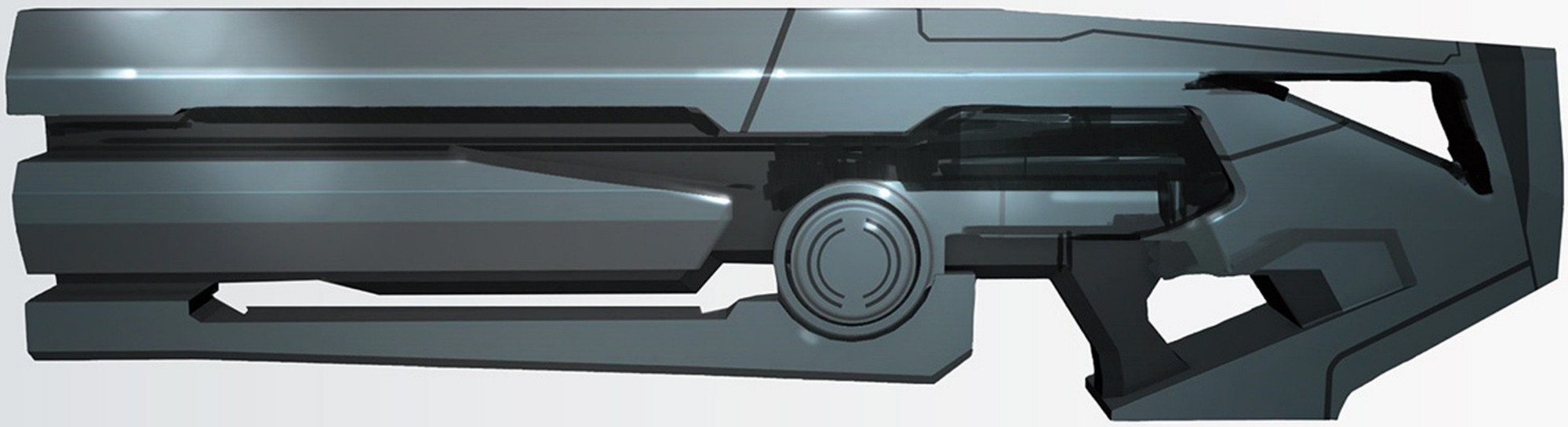
Artist: Josh Kao

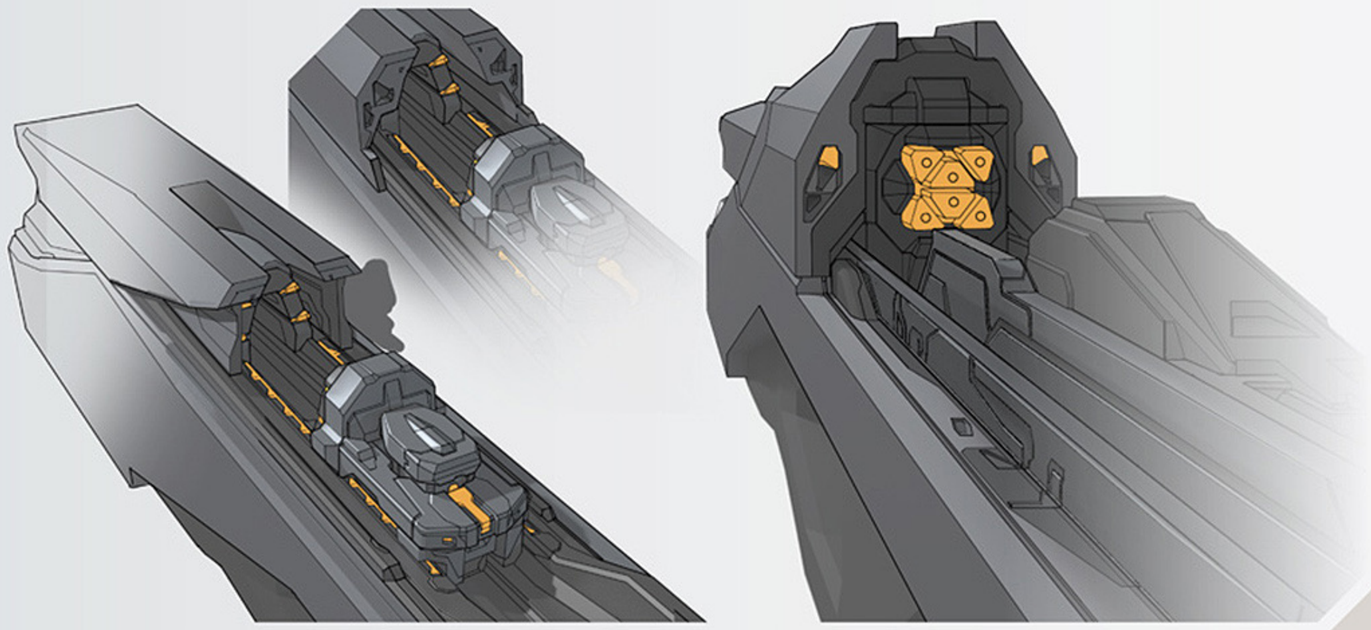


HEATWAVE

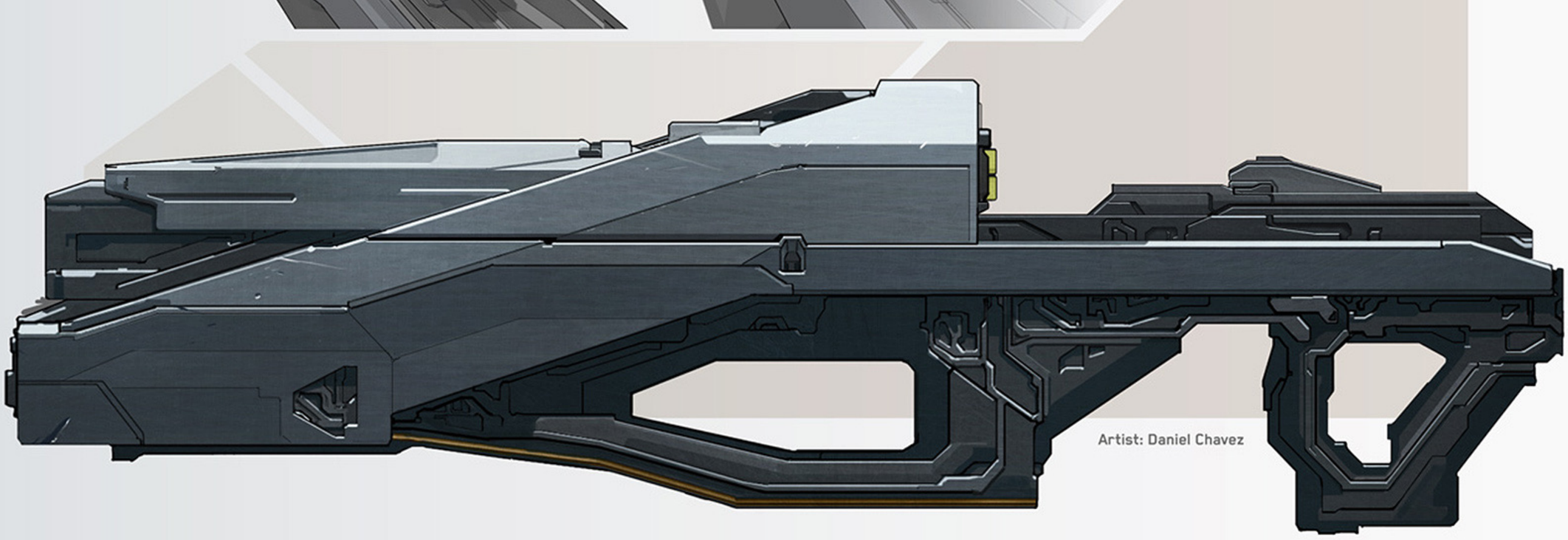
Artist: Josh Kao







CINDERSHOT

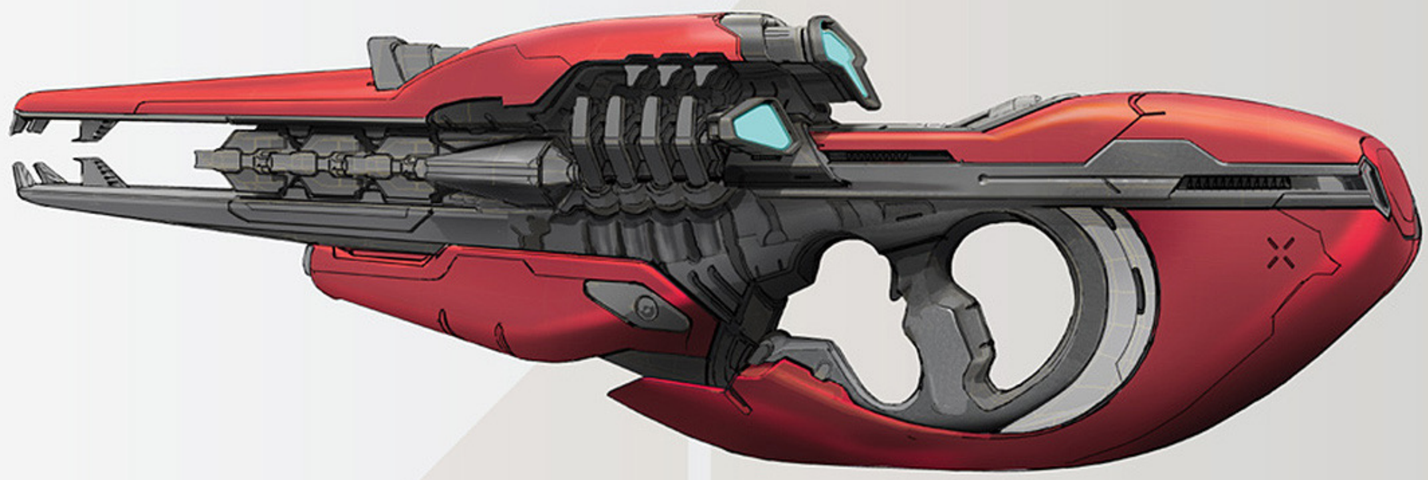


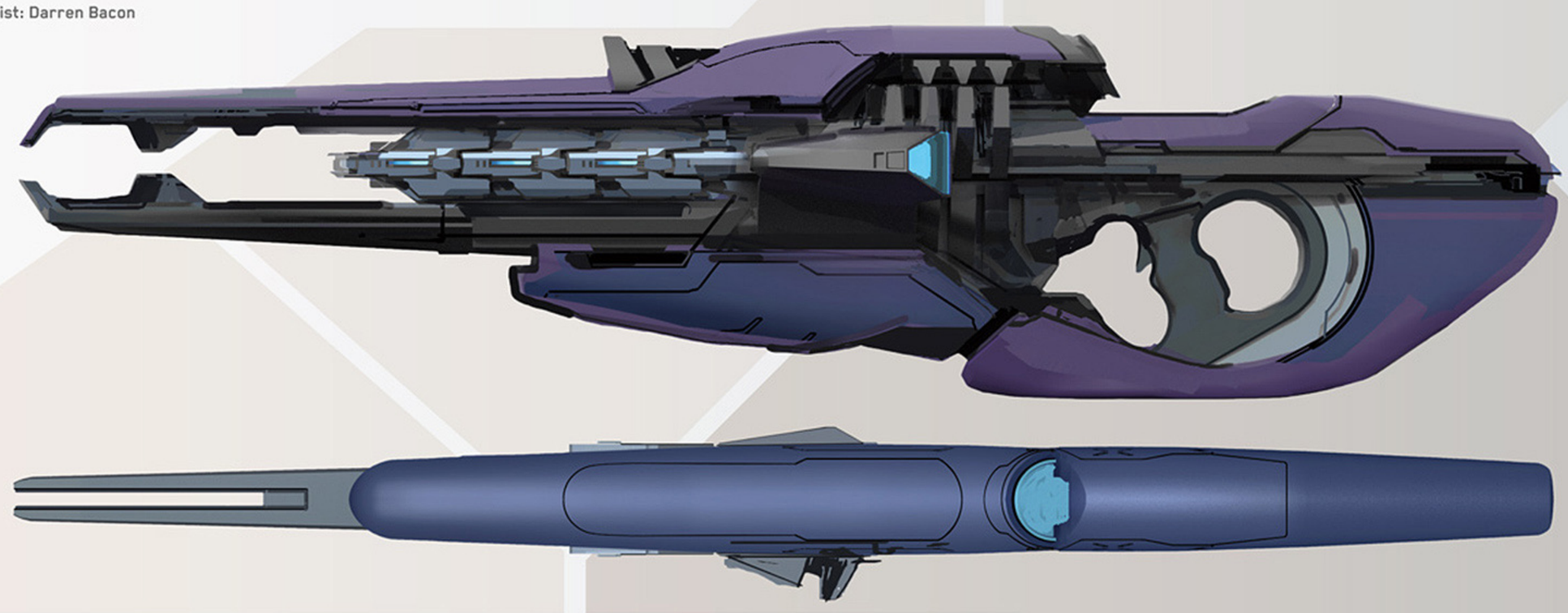
Artist: Daniel Chavez

STALKER RIFLE

We wanted to add a weapon to the Covenant arsenal with a unique balance of precision, power, and rate of fire, but we also wanted its function to be readily apparent to fans of the series. The final rifle captured that perfectly by suggesting elements of the Carbine, the Plasma Rifle, and the Focus Rifle within a bold new platform. –*Glenn Israel*

Artist: Darren Bacon

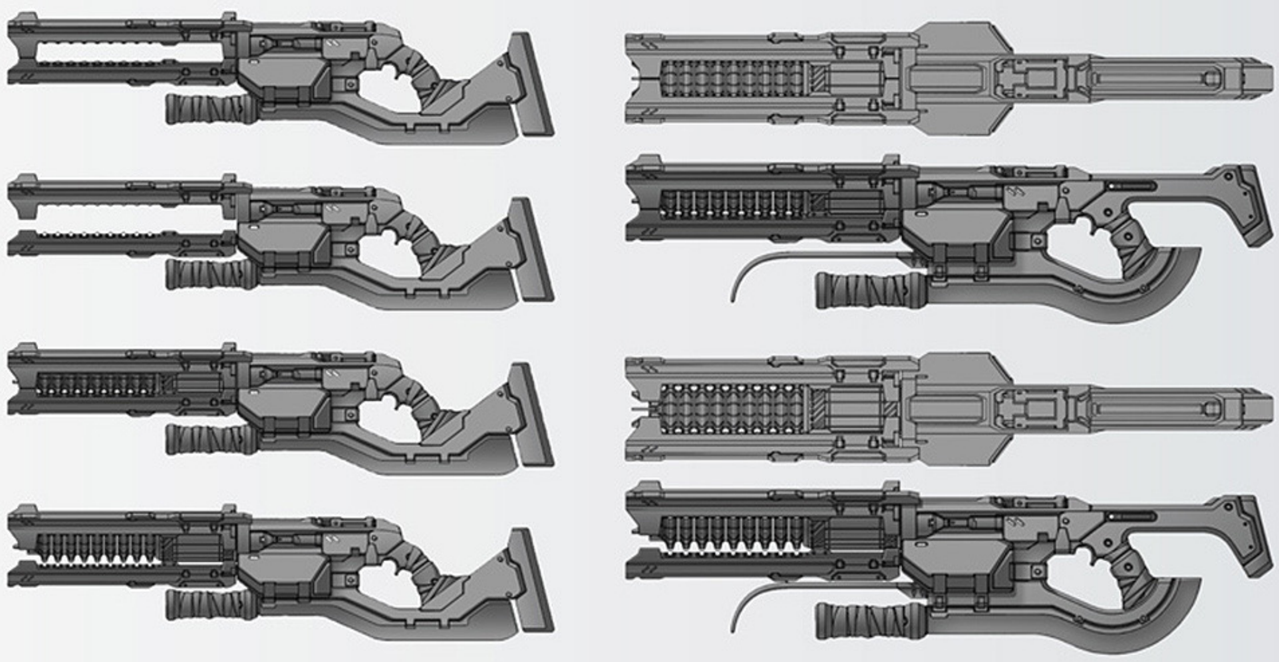


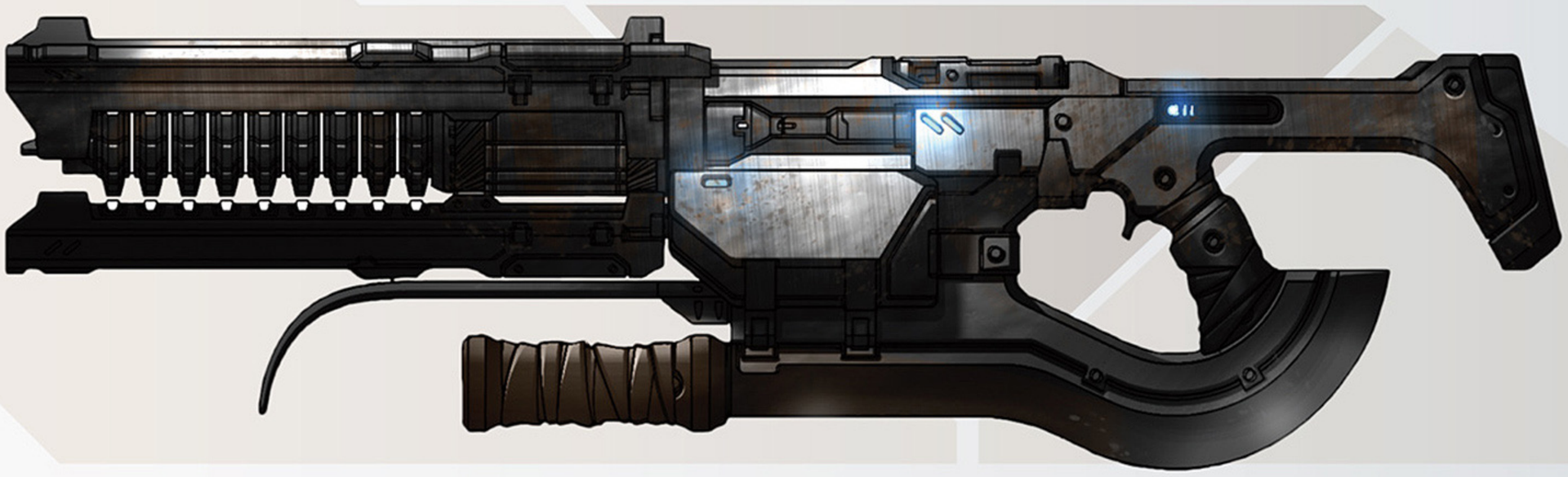


SHOCK RIFLE

Elements of the Shock Rifle are a deliberate callback to the classic Brute Shot, not in the function of the weapon itself, but in the features of its components. –*Glenn Israel*

Artist: Glenn Israel





PLASMA TURRET

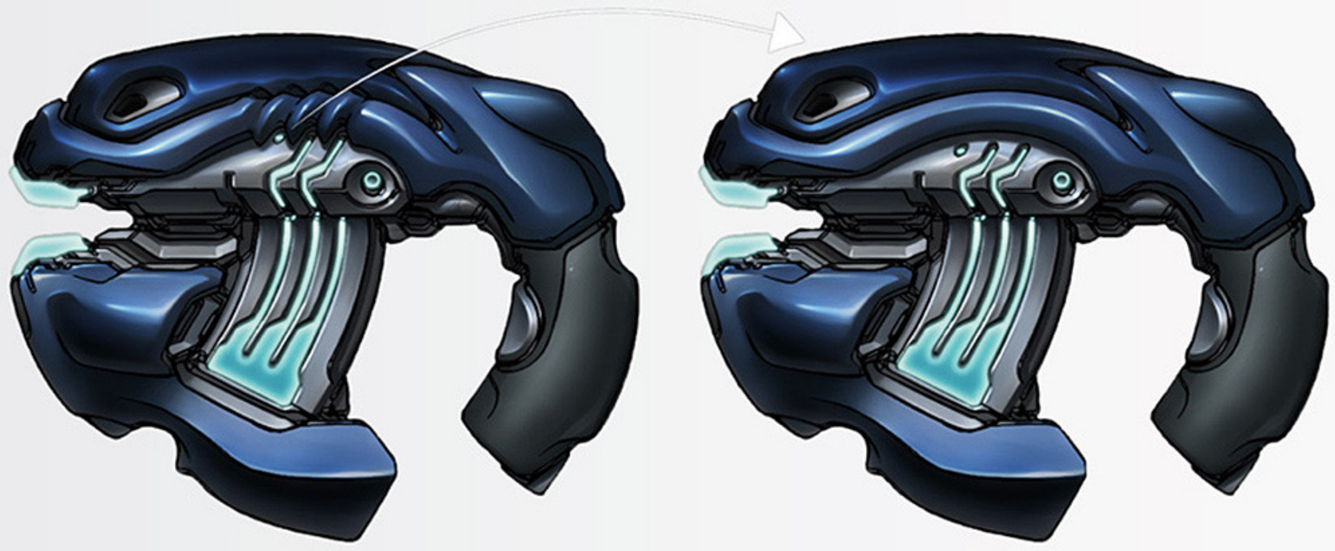
The Banished still make use of Covenant weapons, but we wanted to draw a line between those used by the Covenant's remnants and wild, overgrown versions primarily seen used by Jul 'Mdama's zealots. Fortunately, for the Plasma Turret, that meant simply designing a more streamlined, less organic base. –*Glenn Israel*

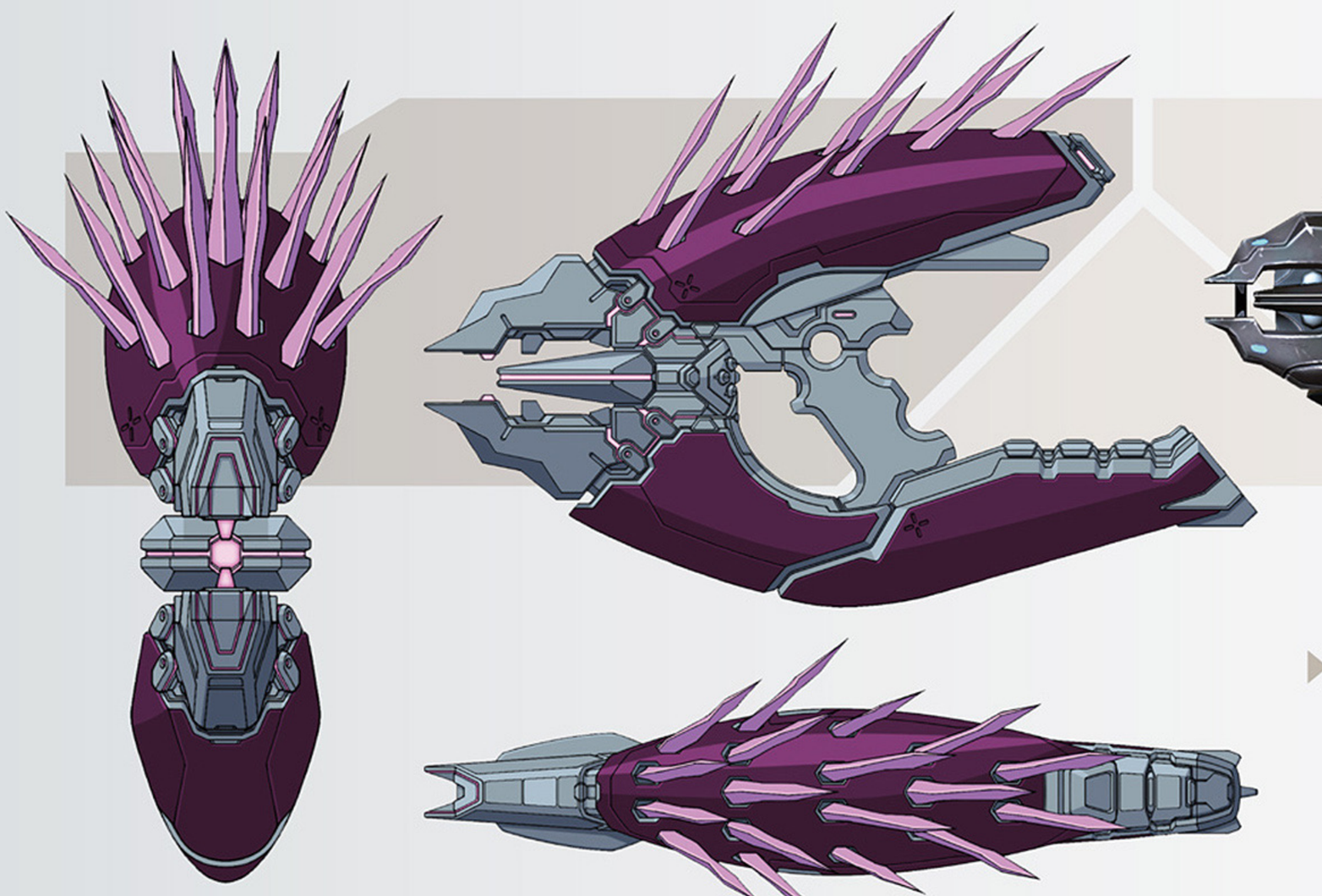
Artist: Glenn Israel

PLASMA PISTOL

The Plasma Pistol was also an easy fix, and only required removing the ribs and tendrils of carapace that had grown around the weapon's power conduits. –*Glenn Israel*

Artist: Glenn Israel





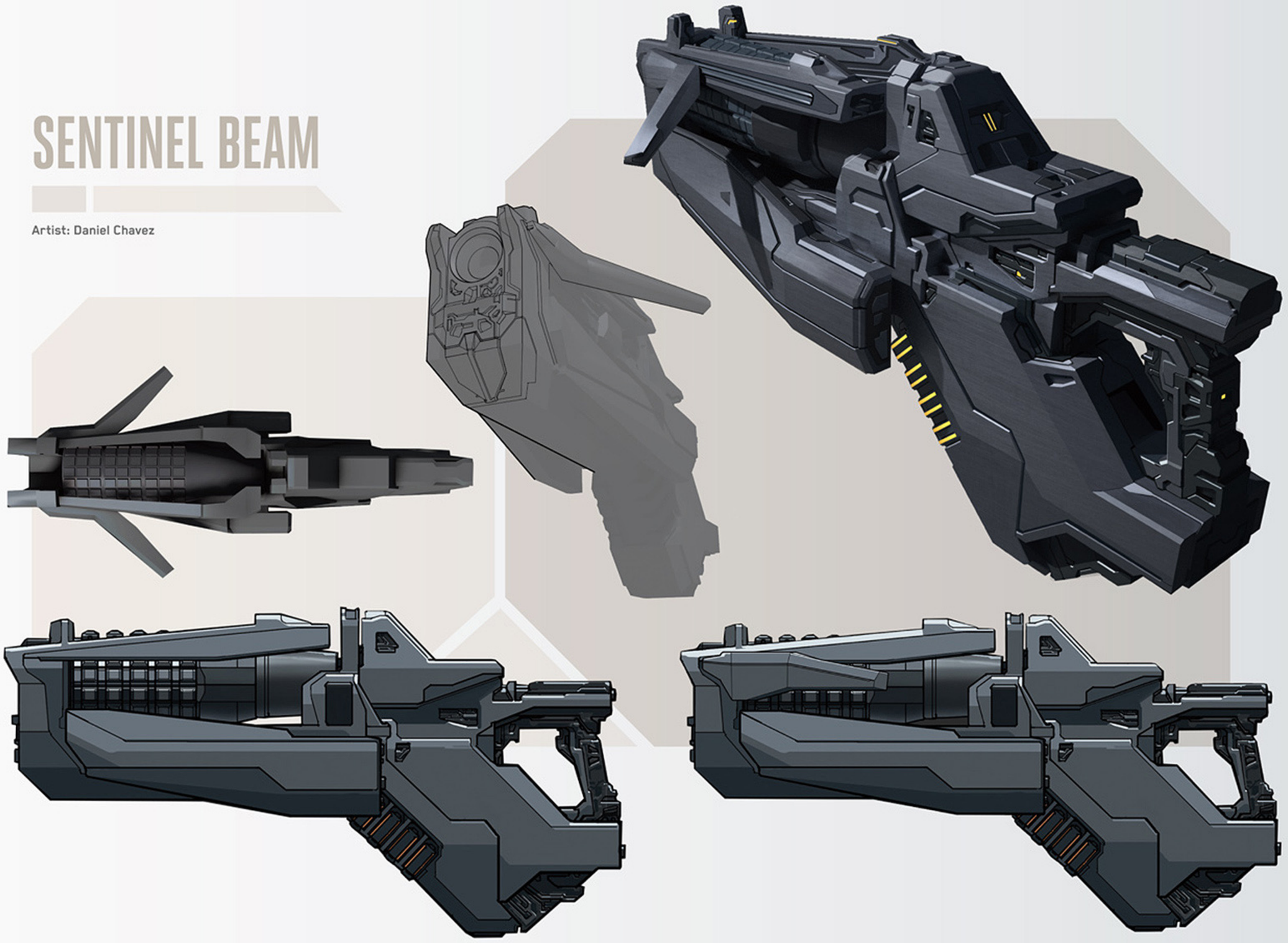
NEEDLER

Still my favorite weapon, both to design and to use. This iteration is sleeker, meaner, and has many more needles–I think other fans will wholeheartedly approve. –*Glenn Israel*

Artist: Glenn Israel

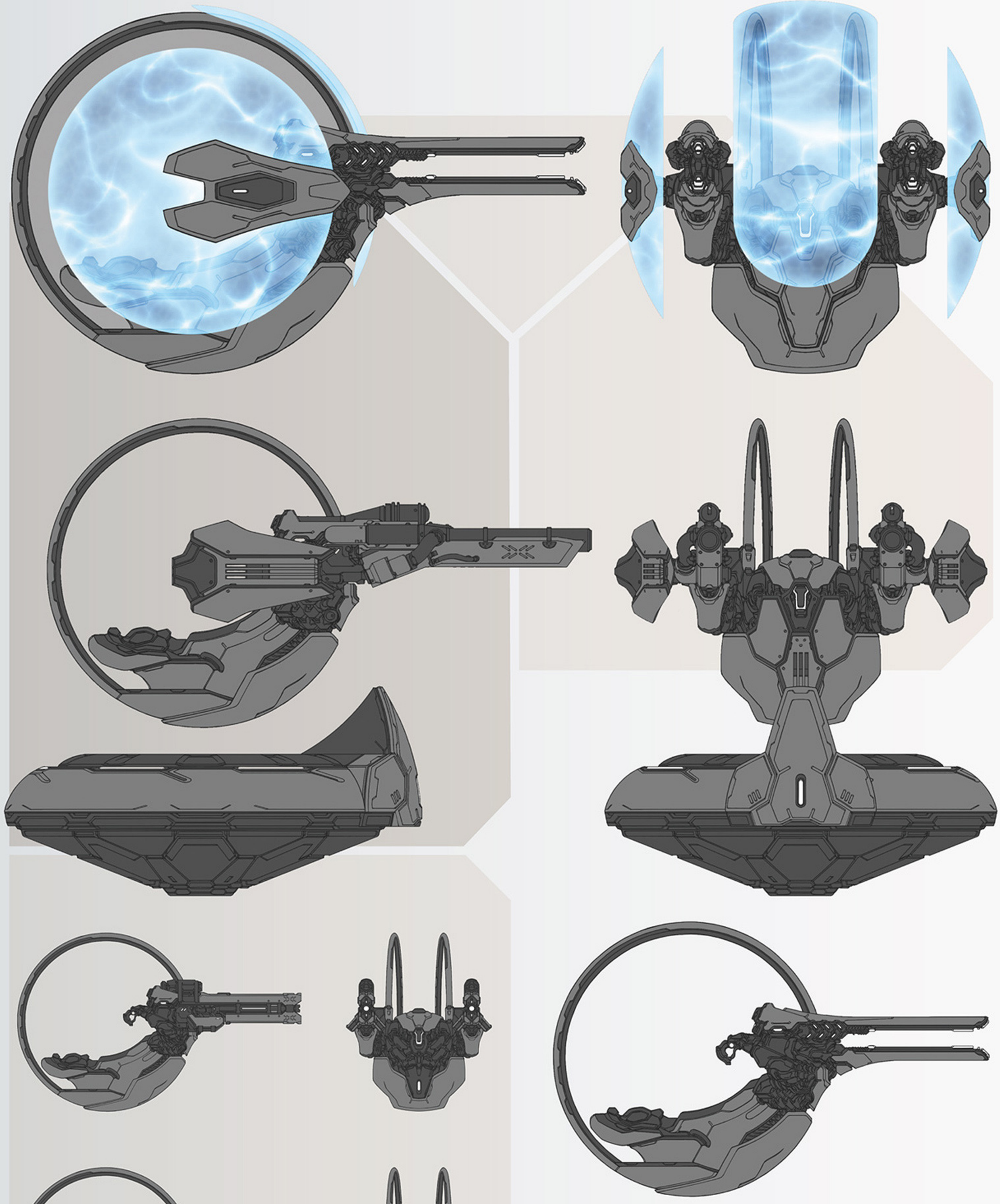
SENTINEL BEAM

Artist: Daniel Chavez



PULSE CARBINE

Artist: Glenn Israel



SHADE TURRET

Artist: Glenn Israel

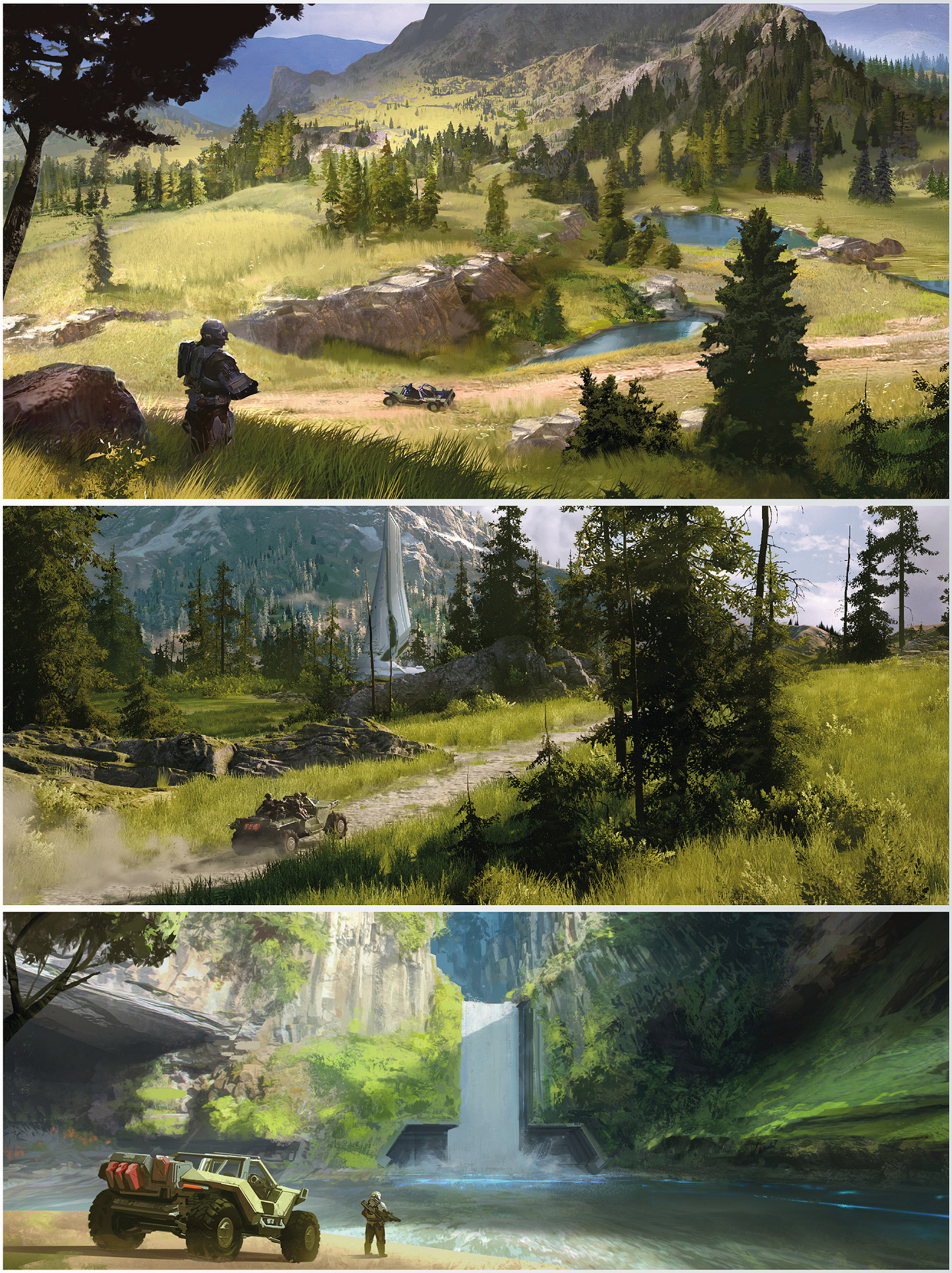
THE RING

Artist: Kory Lynn Hubble

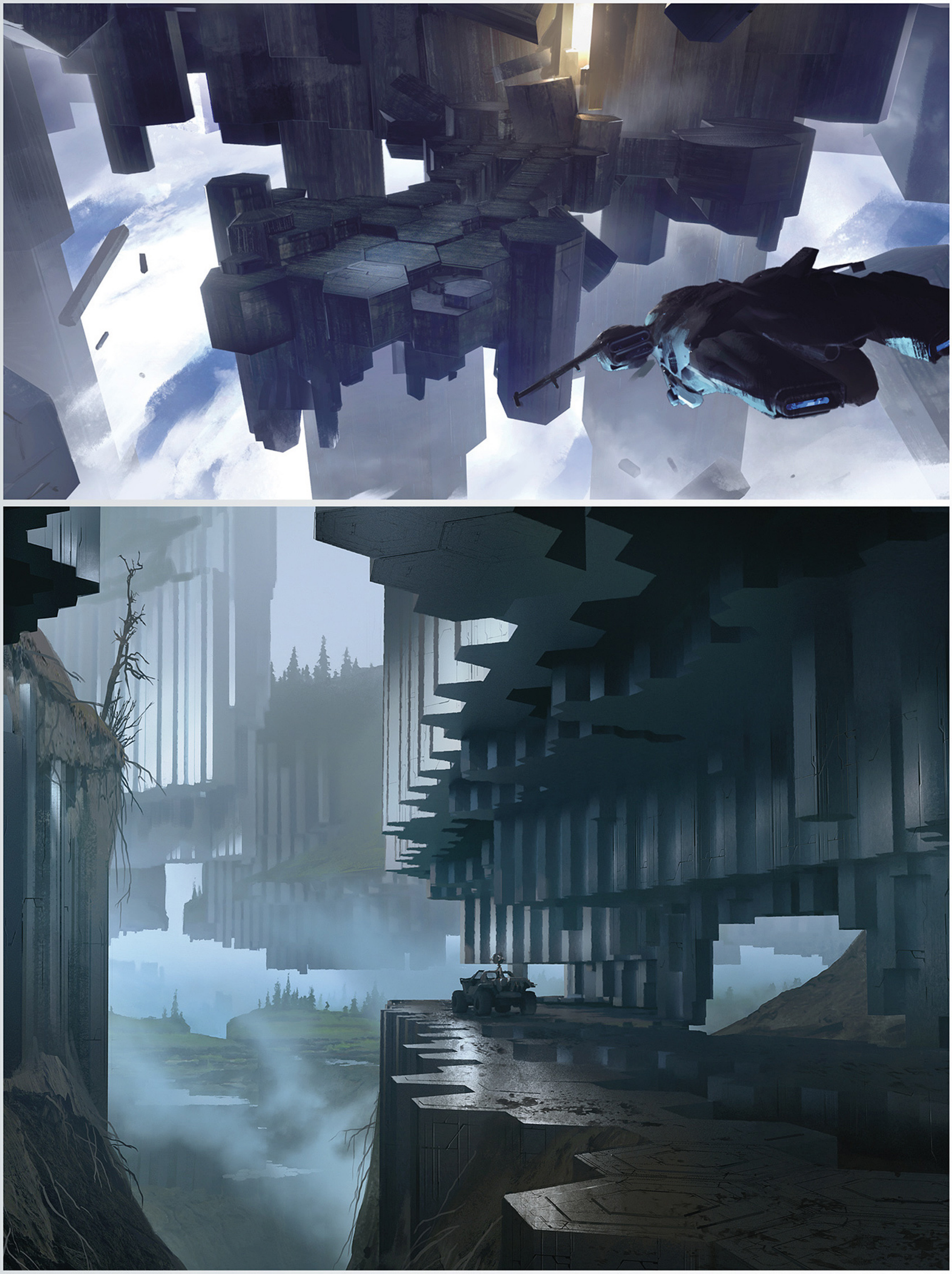
Artists: Kory Lynn Hubble, Daniel Chavez

Artist: Martin Deschambault

Artist: Ruan Jia



Artists: Sparth, Josh Kao



Artists: Martin Deschambault, Josh Kao

Artist: Josh Kao

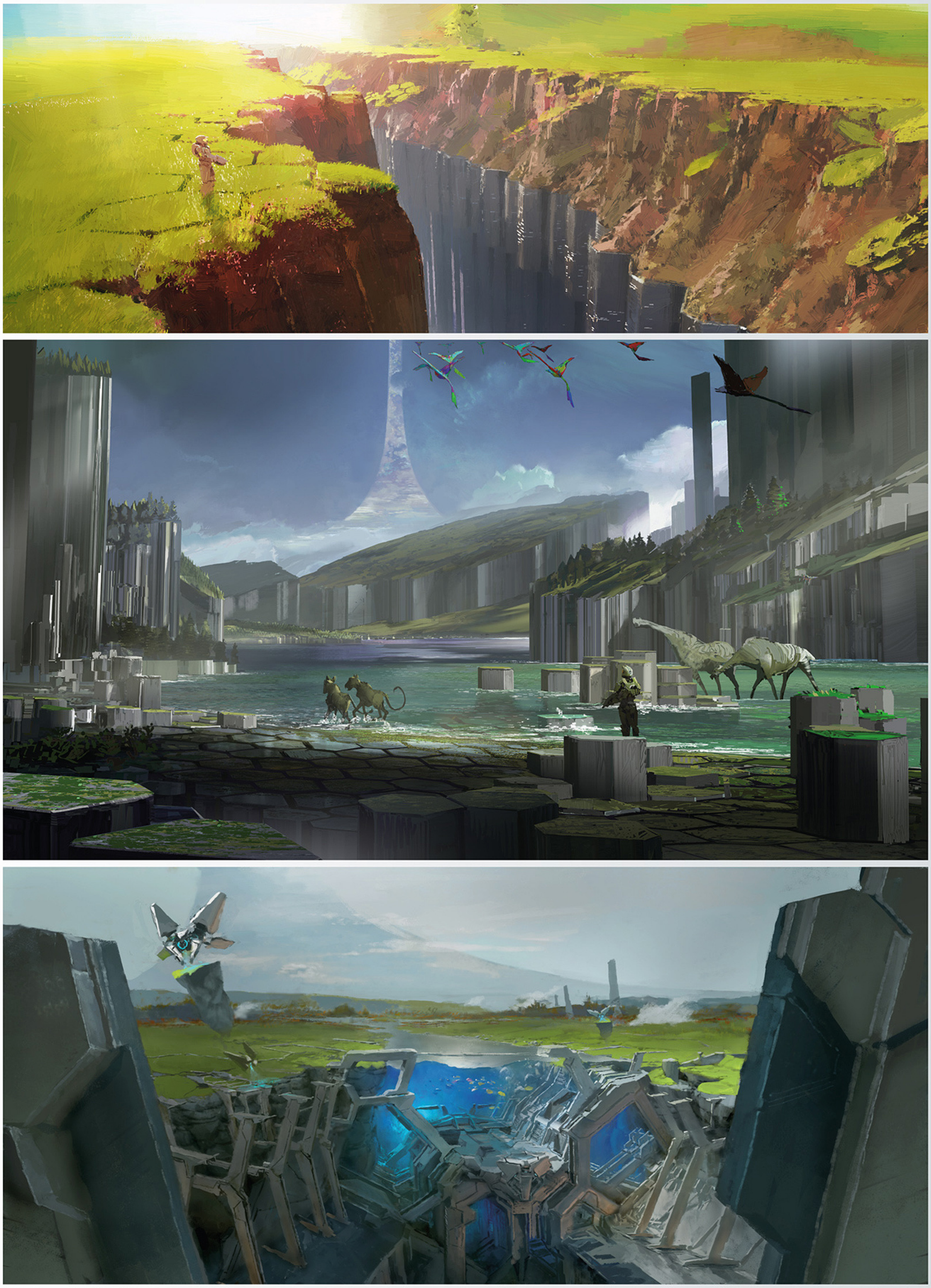
The Ring is fragmented, and each area has its own flavor, making this world exciting to explore. These concepts represent the most intact area of the world, so you can enjoy the beauty of the classic Pacific Northwest biome.
–Martin Deschambault

Artists: Martin Deschambault, Ruan Jia

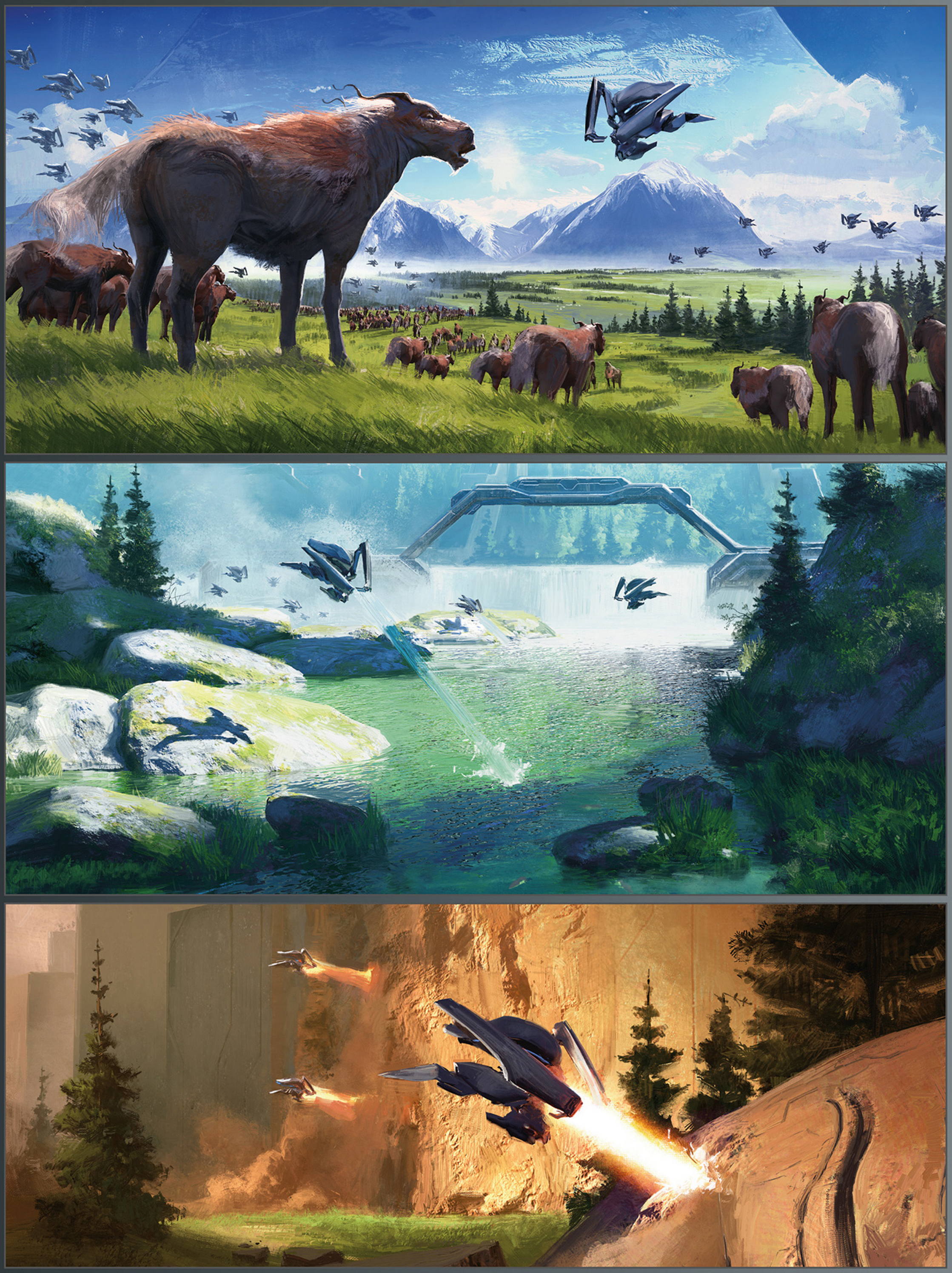
Artist: Martin Deschambault

These are some of the first concepts for the Spire location. Using hexes on the Ring, the Spire creates a fortress around itself. The fortress has changed but you will still find a location that it is very similar in the game. *–Martin Deschambault*

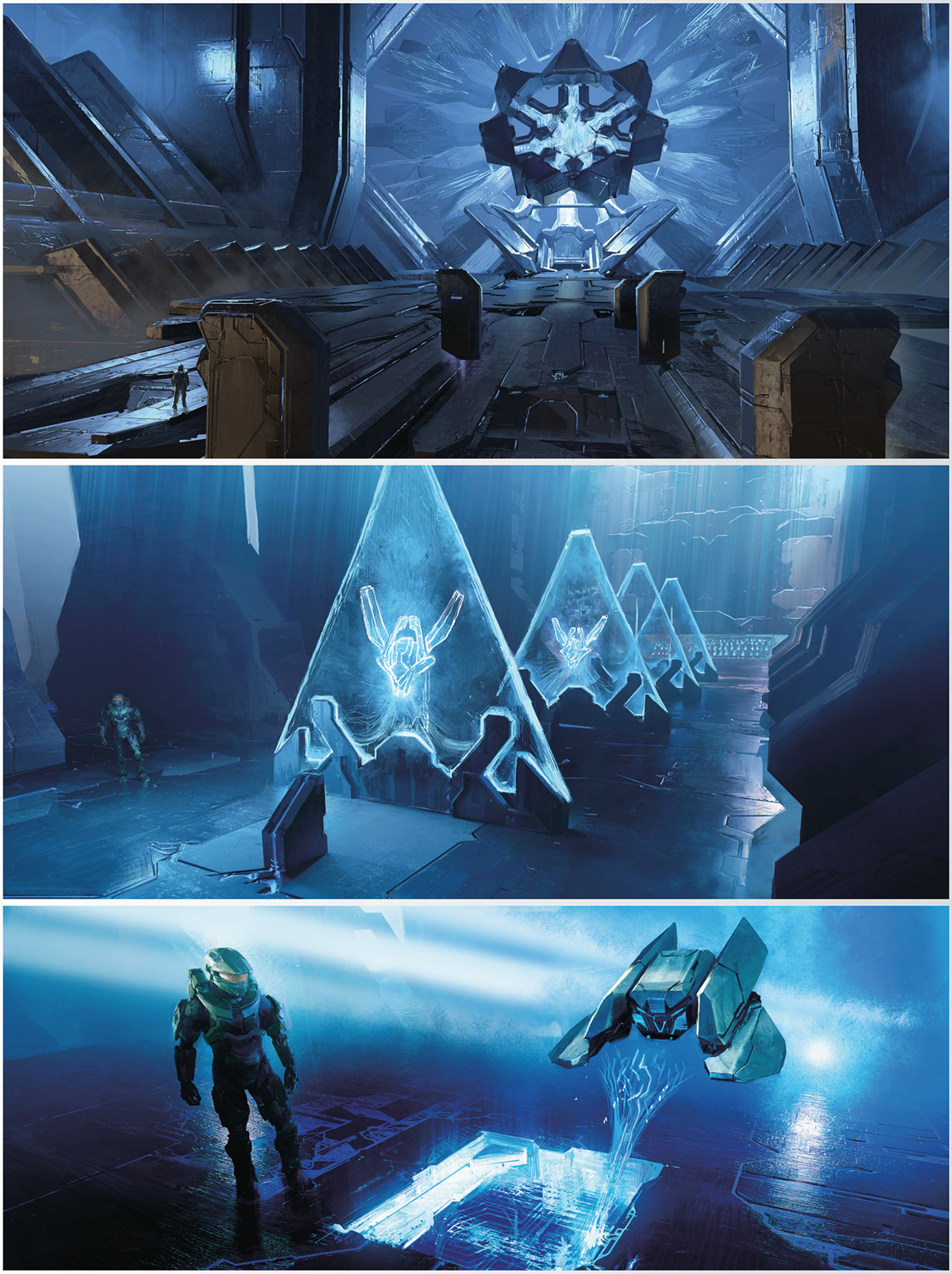
Artist: Martin Deschambault



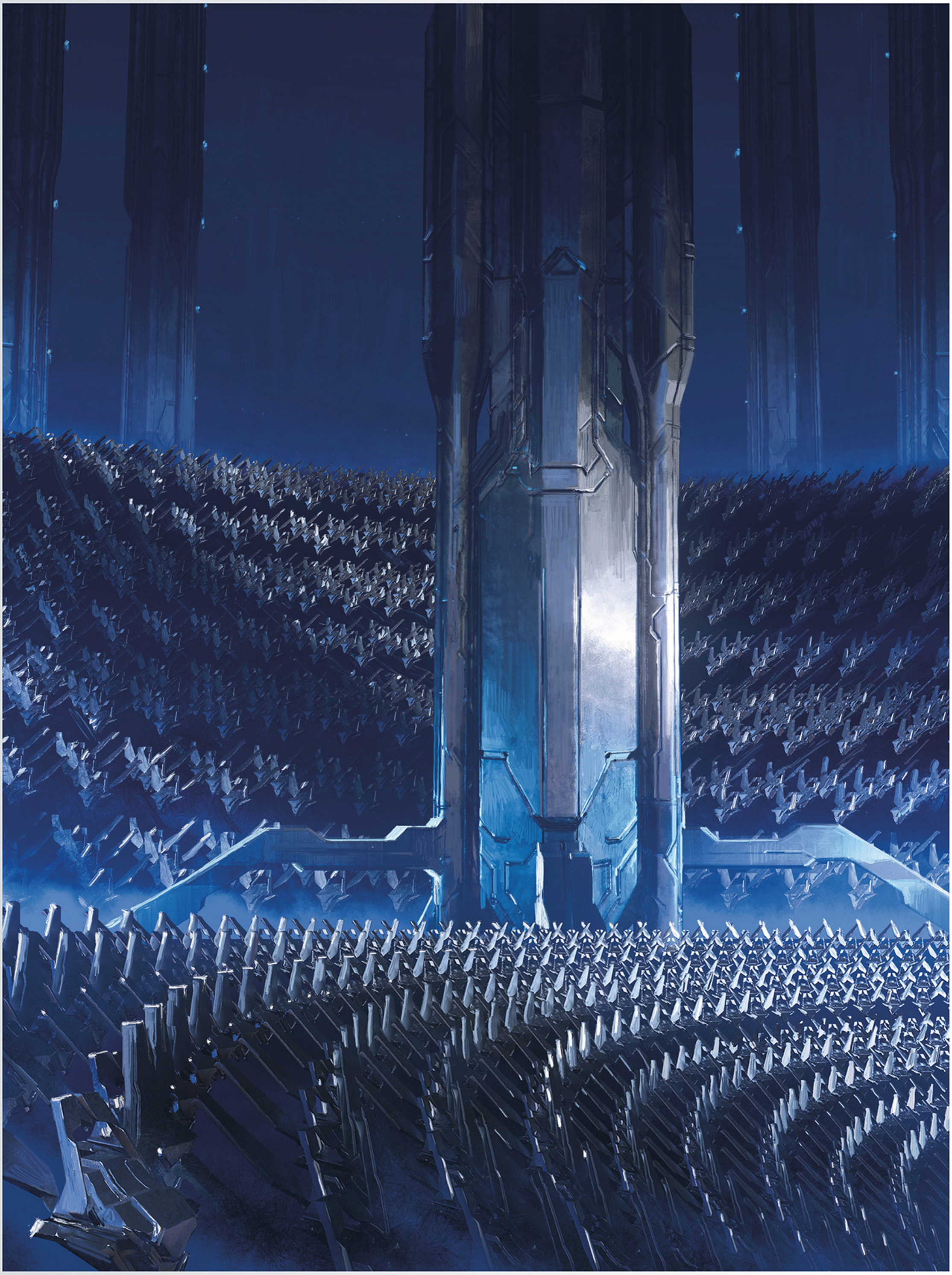
Artists: Darren Bacon, Ruan Jia



Artist: Espen Olsen Sætervik



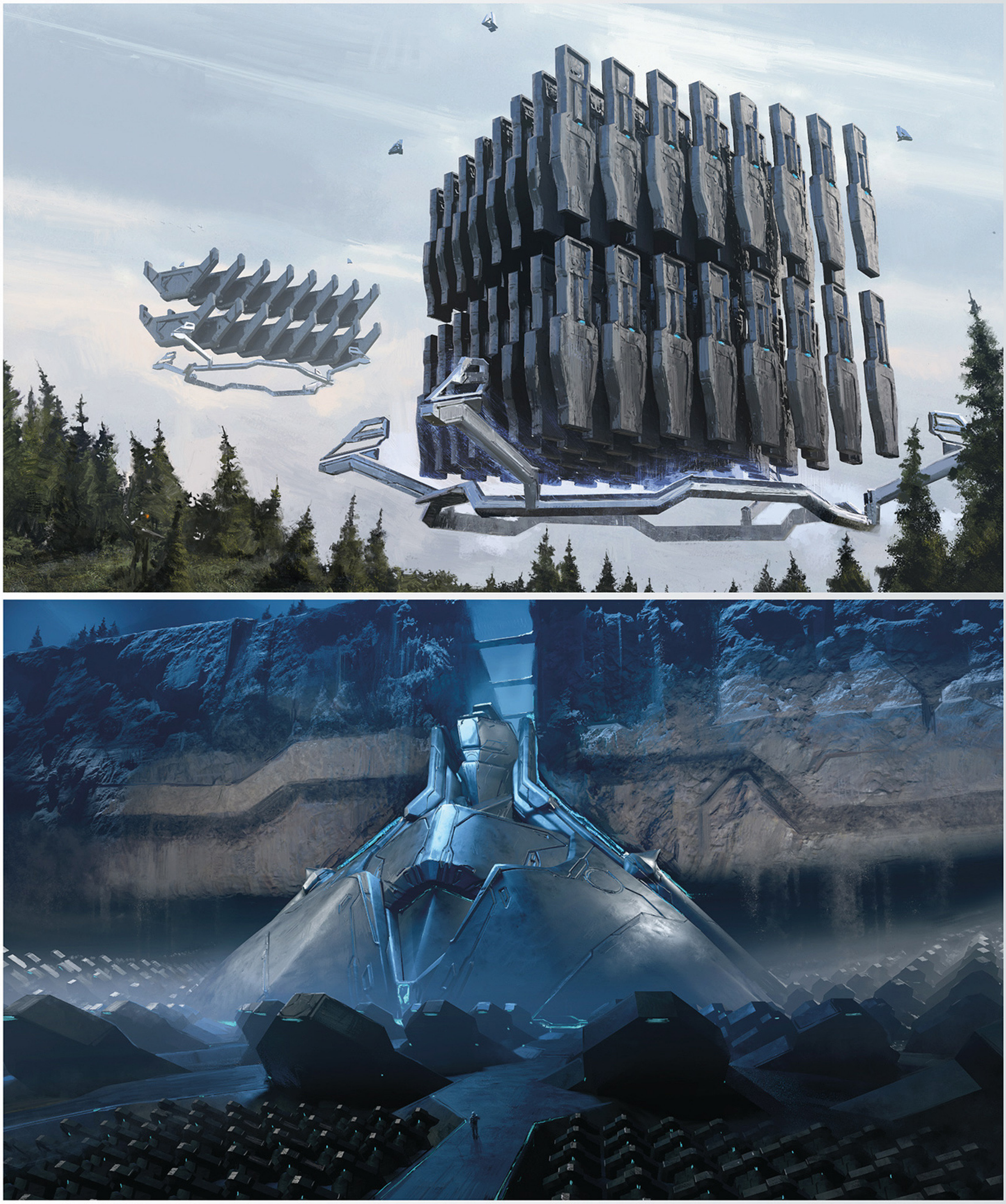
Artist: Espen Olsen Sætervik



Artist: Espen Olsen Sætervik

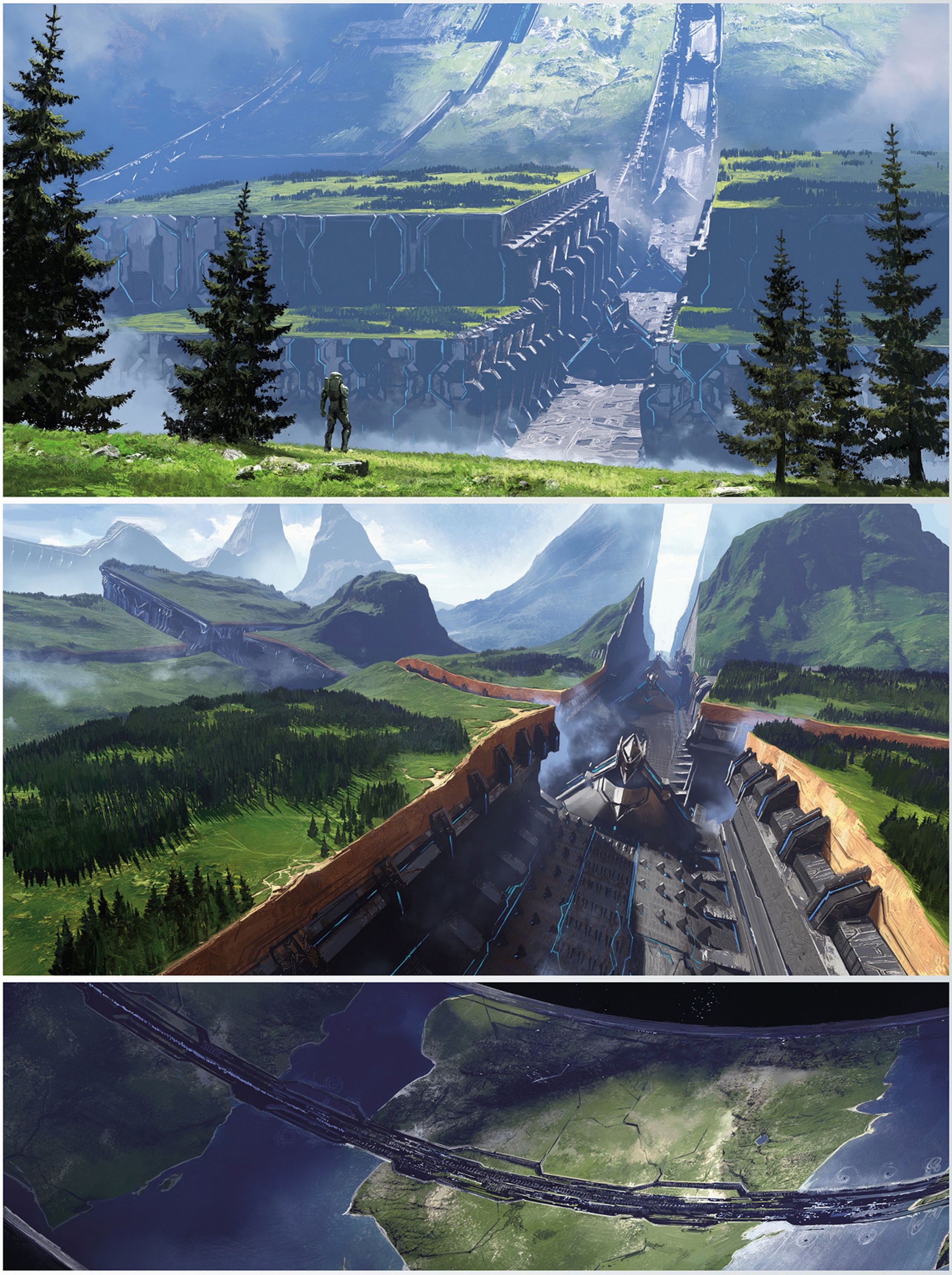
RING ENGINEERING

From Sentinels navigating the inner halls of cavernous cathedrals to subterranean structures revealing some of the raw processes of remediation, one particular goal was to try and showcase elements of a Halo ring that fans had never seen before–and then let them get up close and personal with those elements. –*Jeff Easterling*

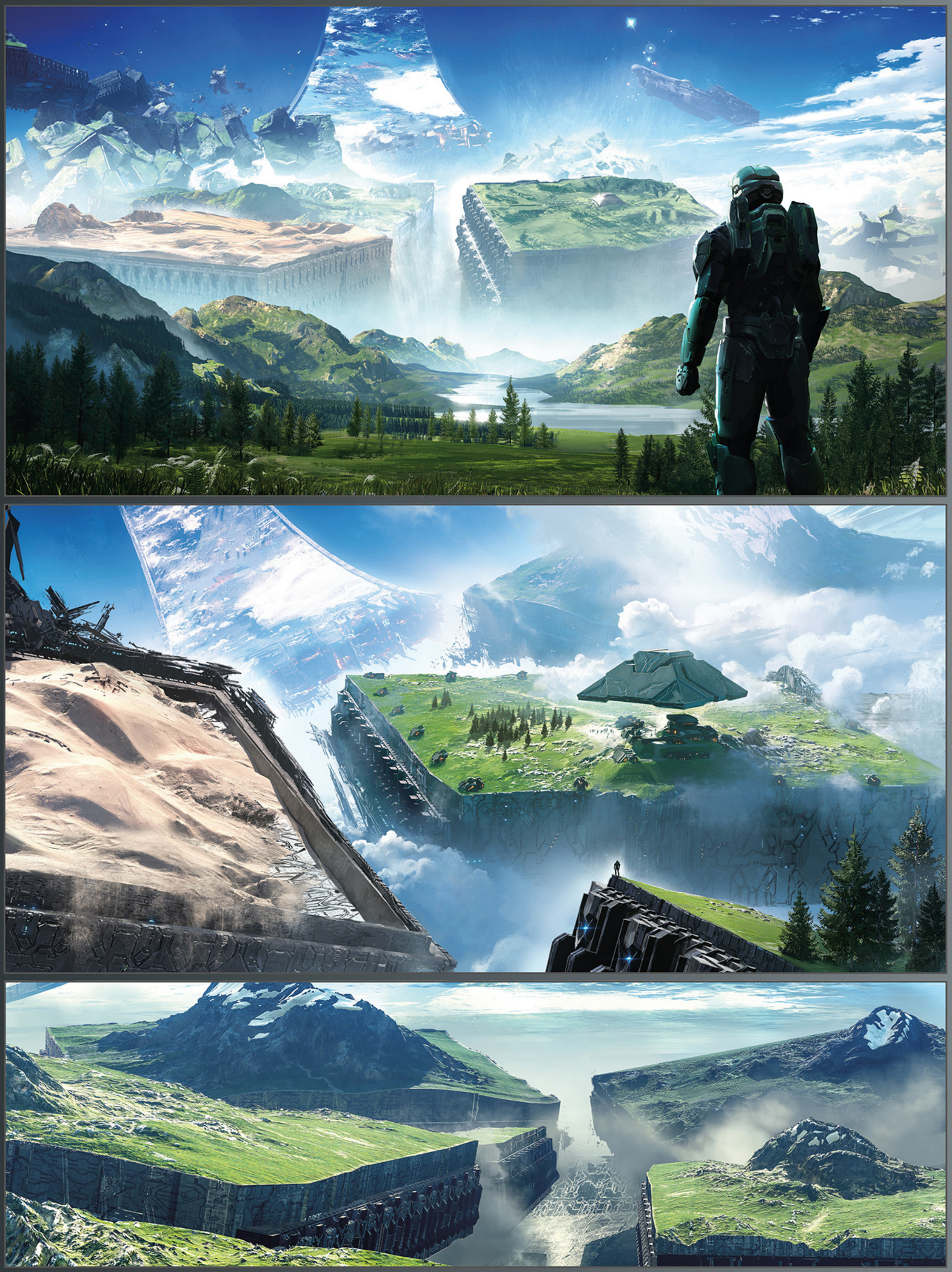


Artist: Espen Olsen Sætervik

Artists: Espen Olsen Sætervik, David Heidhoff



Artist: Espen Olsen Sætervik



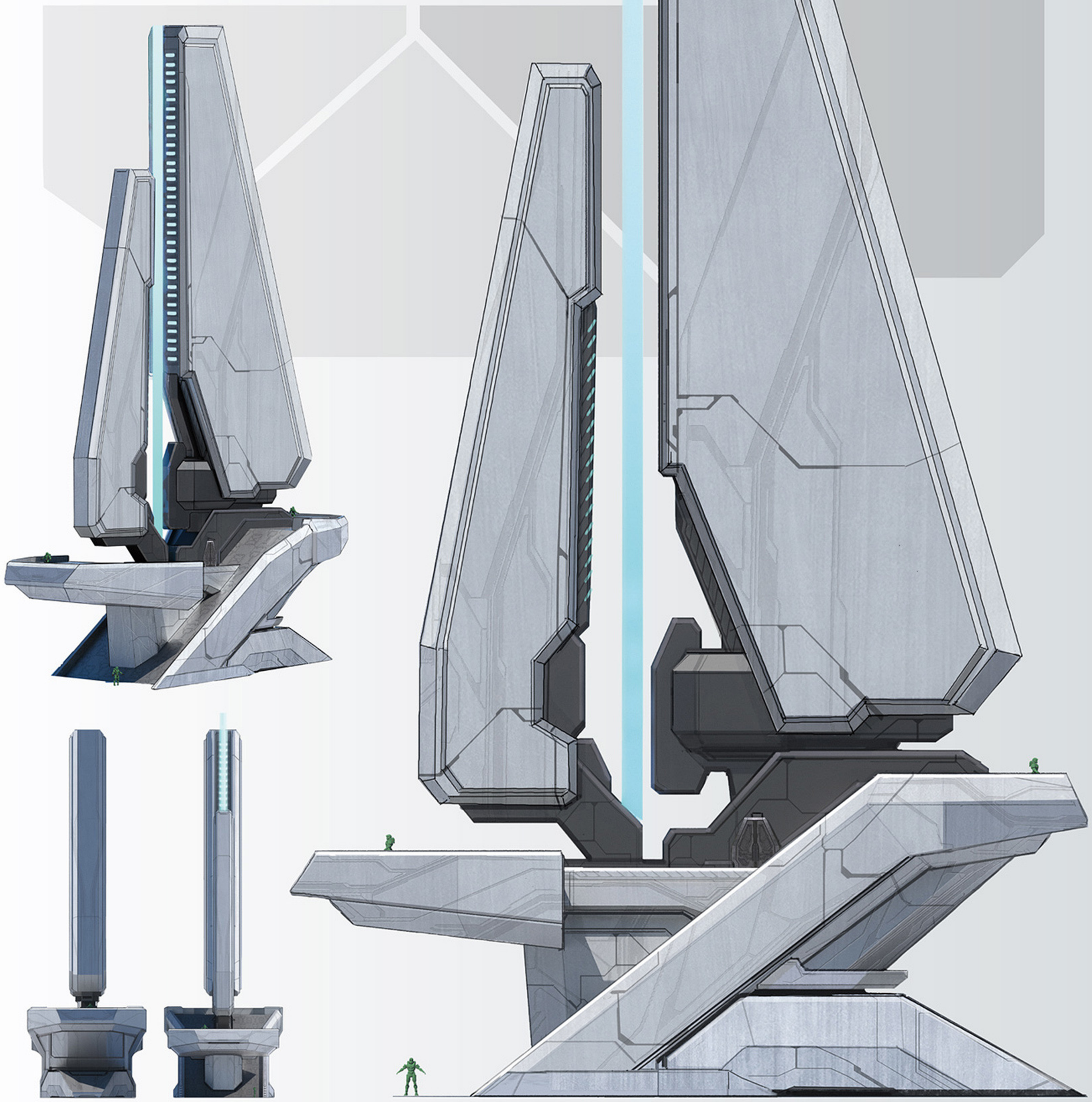
Artist: Espen Olsen Sætervik

Artist: Martin Deschambault

RING ARCHITECTURE

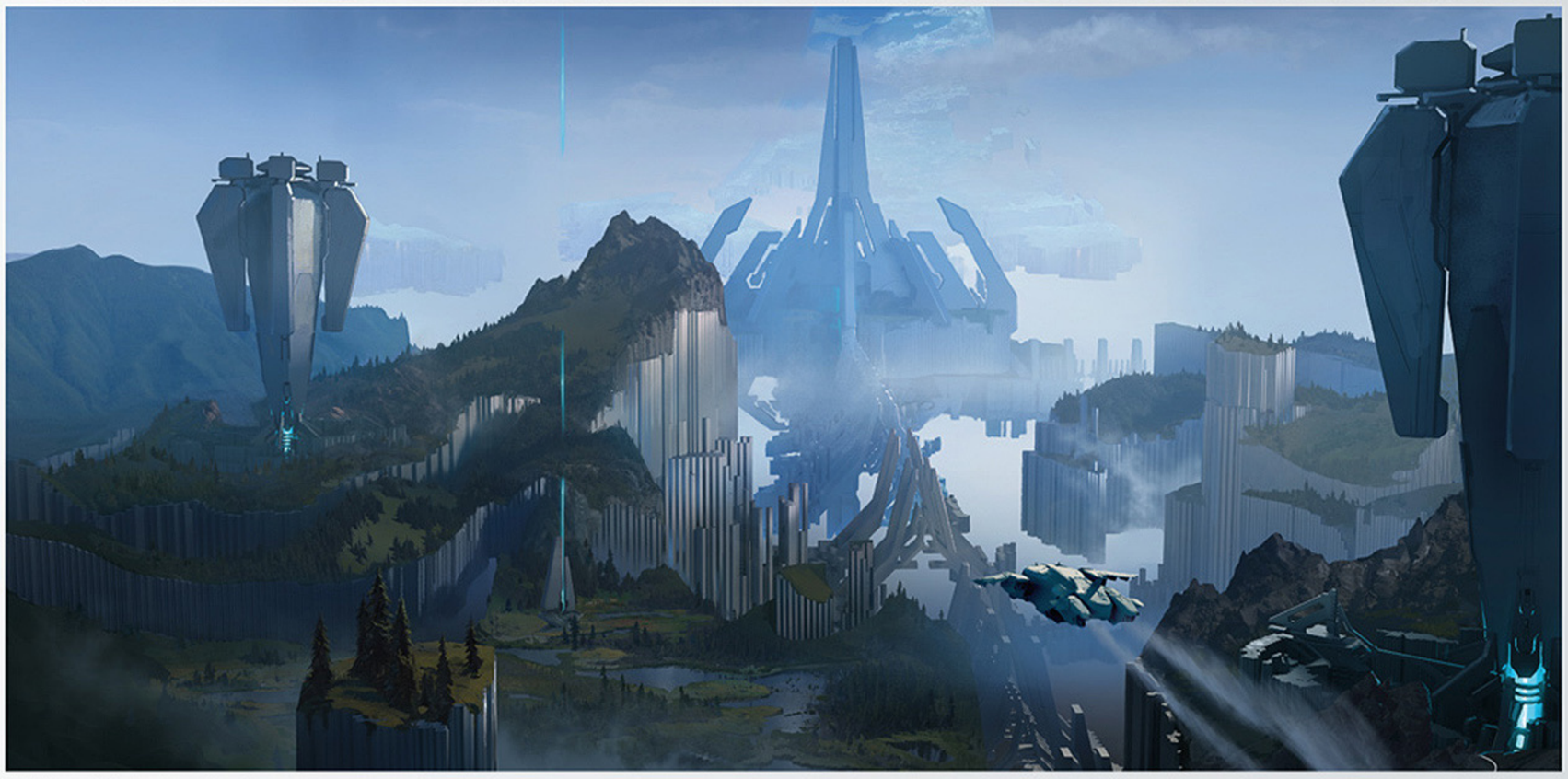
For the Forerunner designs in *Halo Infinite* we tried to retain as much of the legacy aesthetic as we could. There was such a strong graphic design and visual language created in the original Bungie games that it gave us a huge resource to draw from, expand on, and honor as much as possible. For this design, I took inspiration from some of the early *Halo: Combat Evolved* Forerunner towers. I remember those being so iconic and fun to experience as a player, not only as a visual but also as a combat and lookout space. *–Ben Mauro*

Artist: Ben Mauro



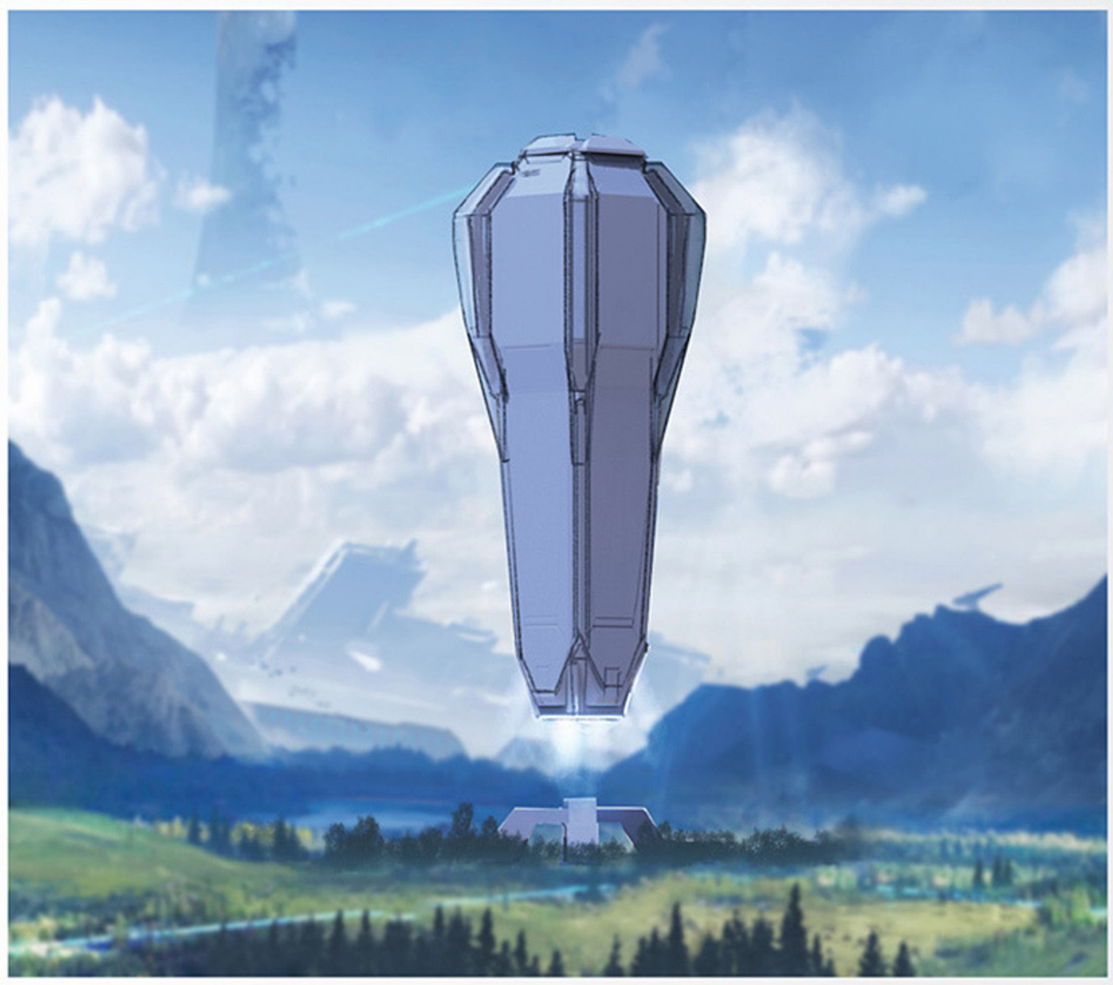
Artist: Martin Deschambault

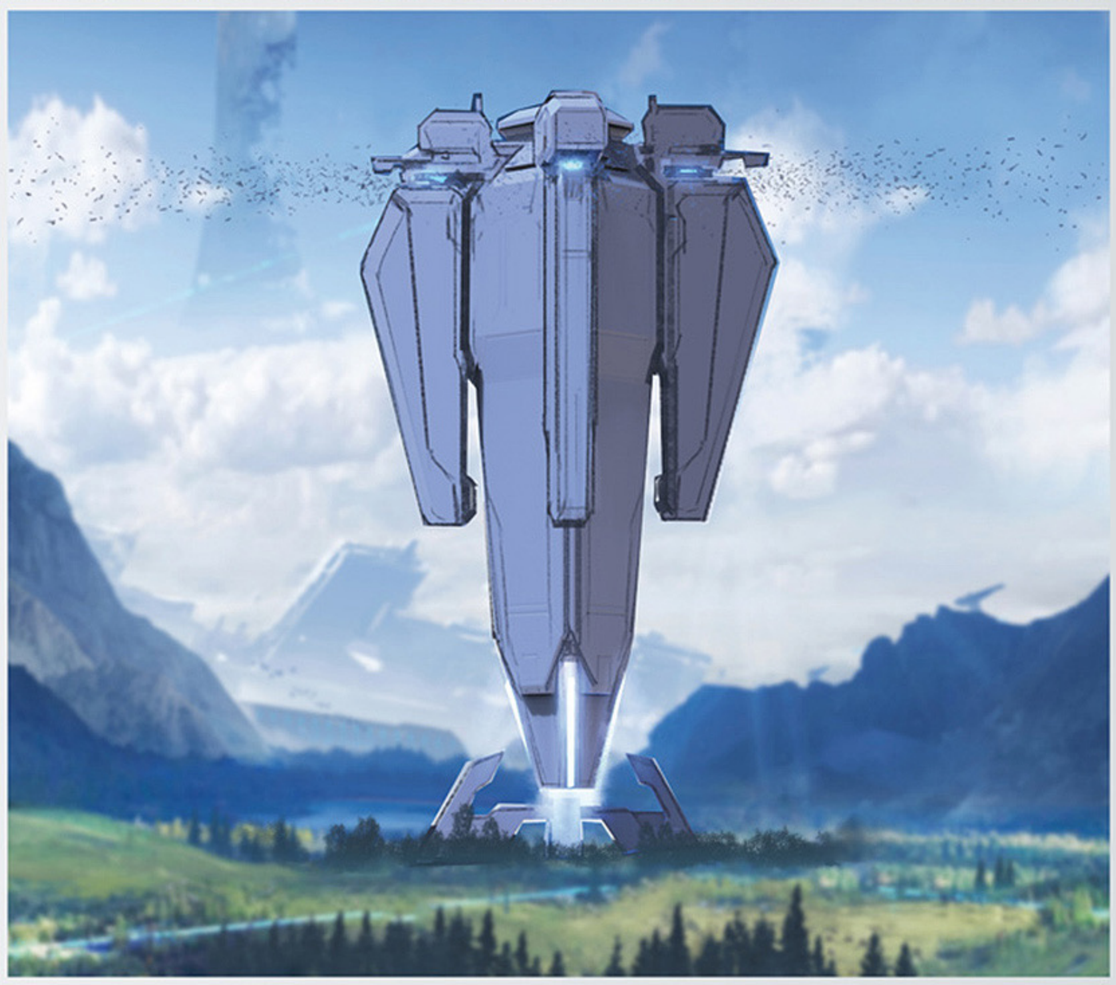
The scattered and disassembled landscape was a great opportunity to create a unique world that is only possible within the context of the broken *Halo* ring.
–Martin Deschambault

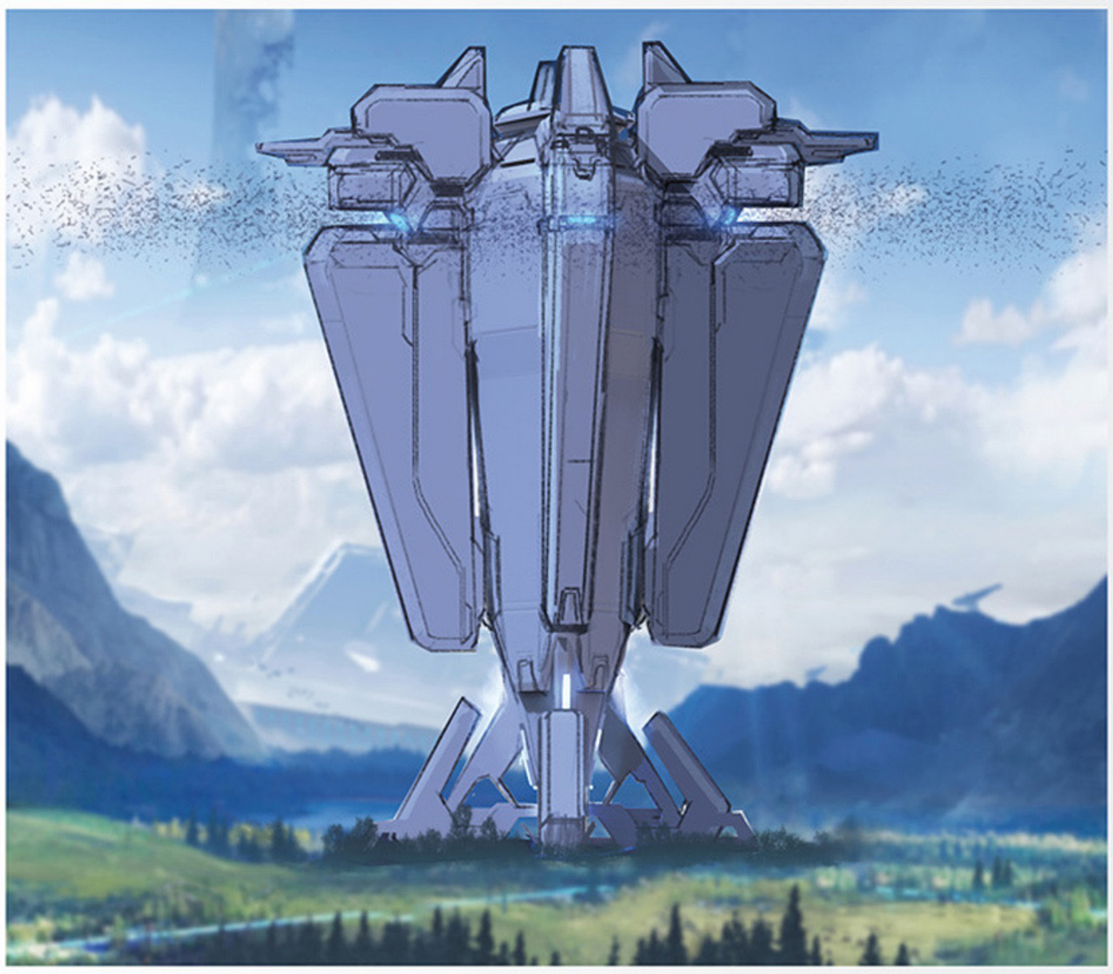


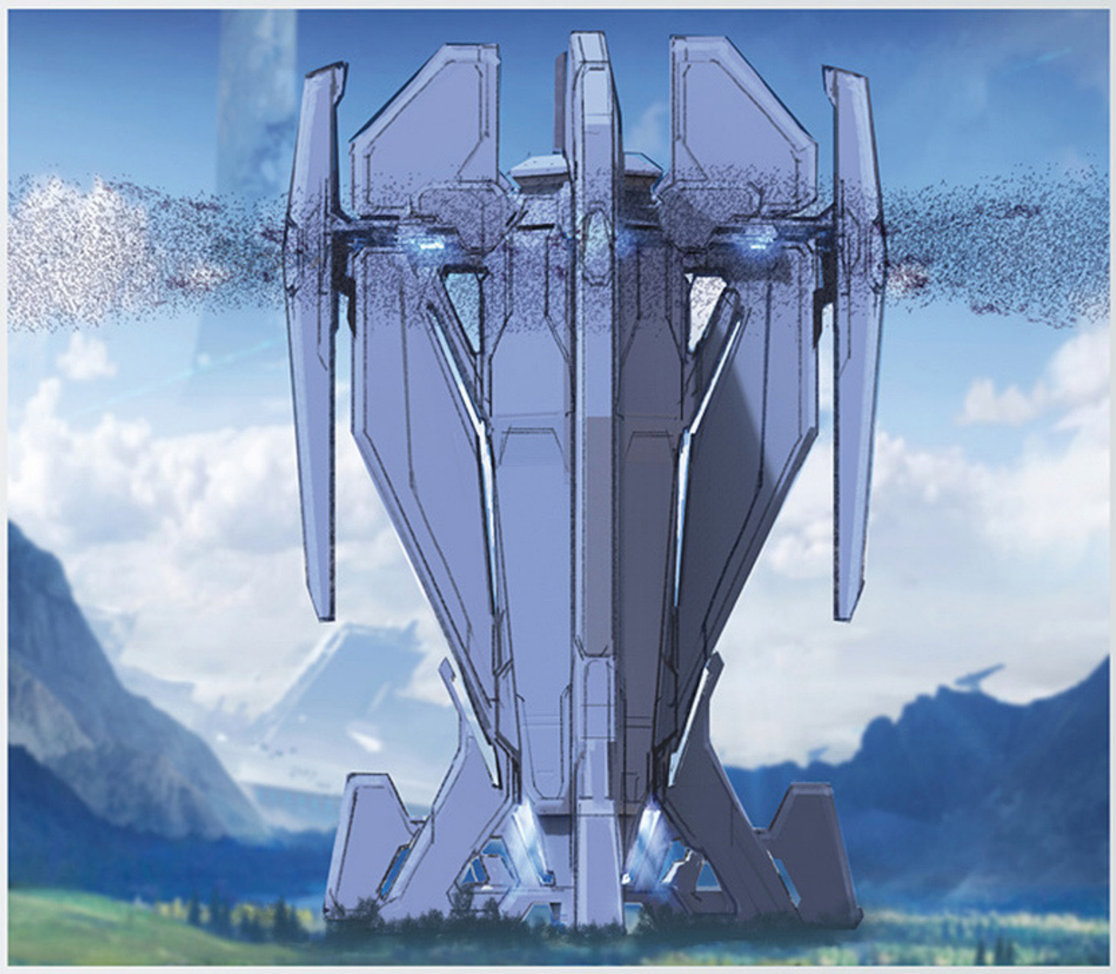
Artist: Martin Deschambault

Artist: Martin Deschambault









Artists: Ben Mauro, Josh Kao

Artist: Espen Olsen Sætervik

Artist: Martin Deschambault

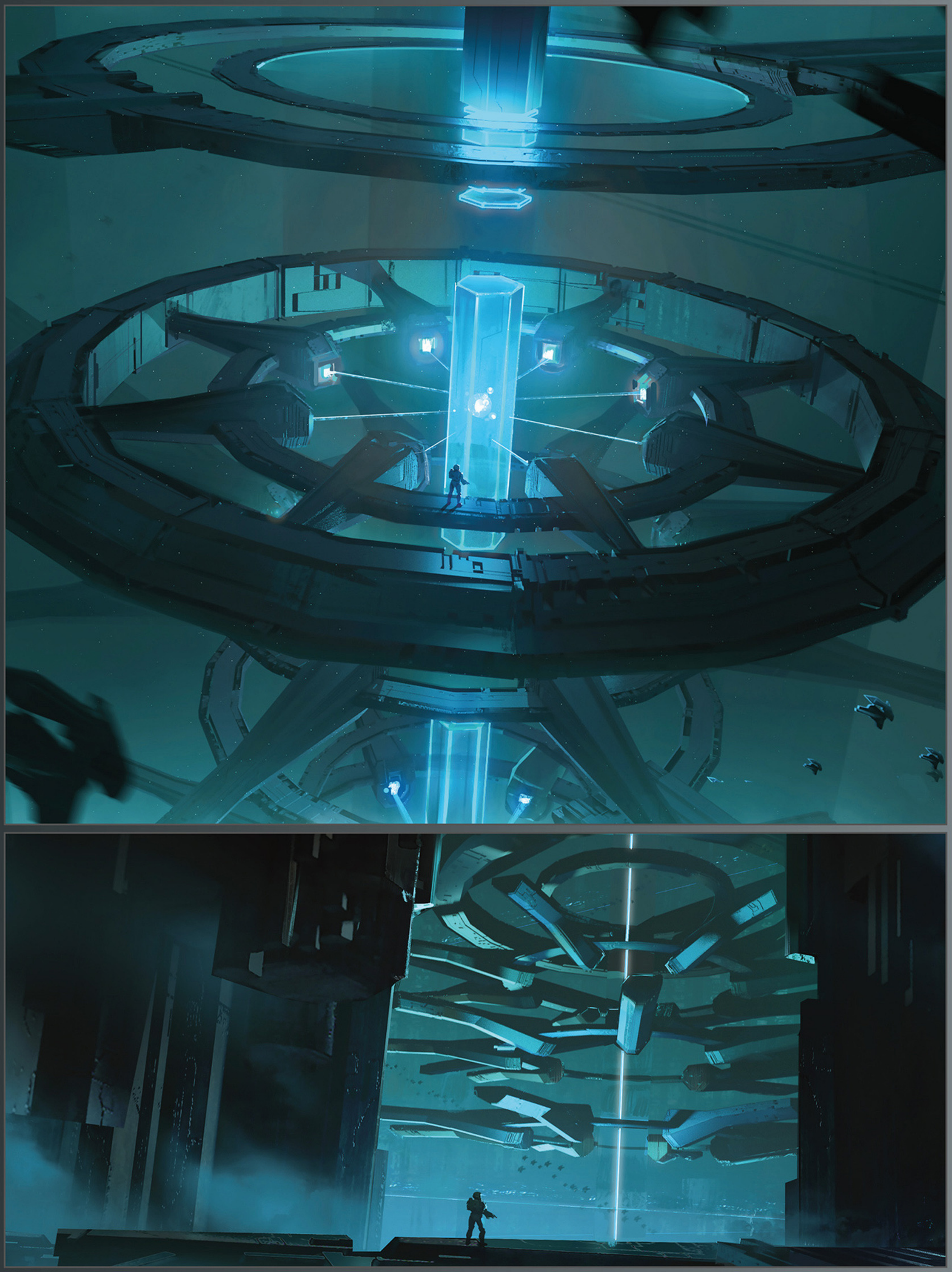
Artist: Martin Deschambault

Artist: Martin Deschambault

FORERUNNER RUINS

One of the most awe-inspiring aspects of a Halo ring is its ability to be at once teeming with enigmatic activity, and yet rife with hidden meaning and mystery. Zeta Halo in particular provided a perfect backdrop to showcase that duality. The unique nature of this installation gave us the opportunity to explore traditional spaces in ways both foreign and familiar, rewarding both surface-level sight-seekers and deeper-diving, detail-oriented fans eager to extract revelation from the tallest spire to the smallest rune. –*Jeff Easterling*

Artists: Josh Kao, Espen Olsen Sætervik



Artist: Josh Kao

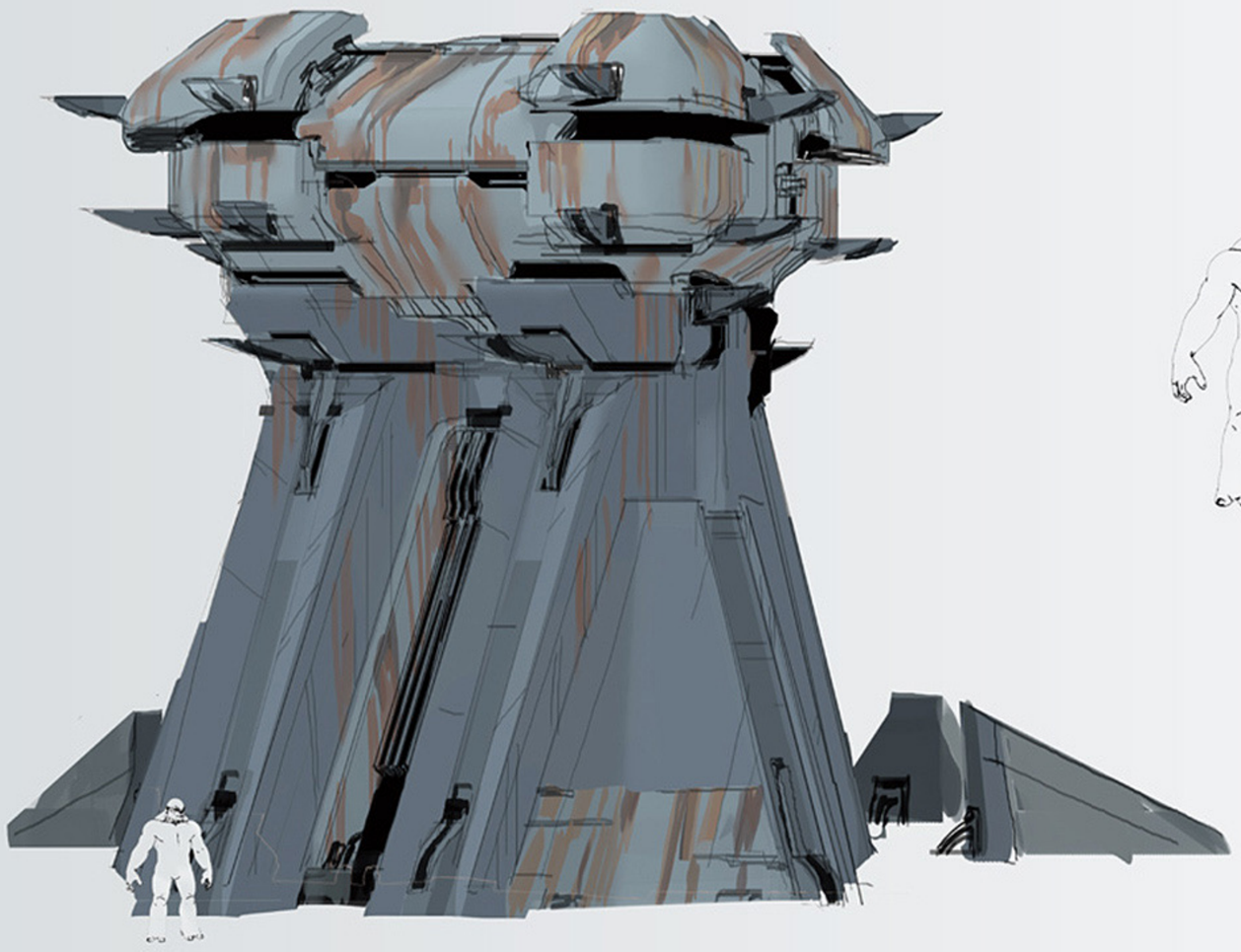
RETURN OF THE BRUTES

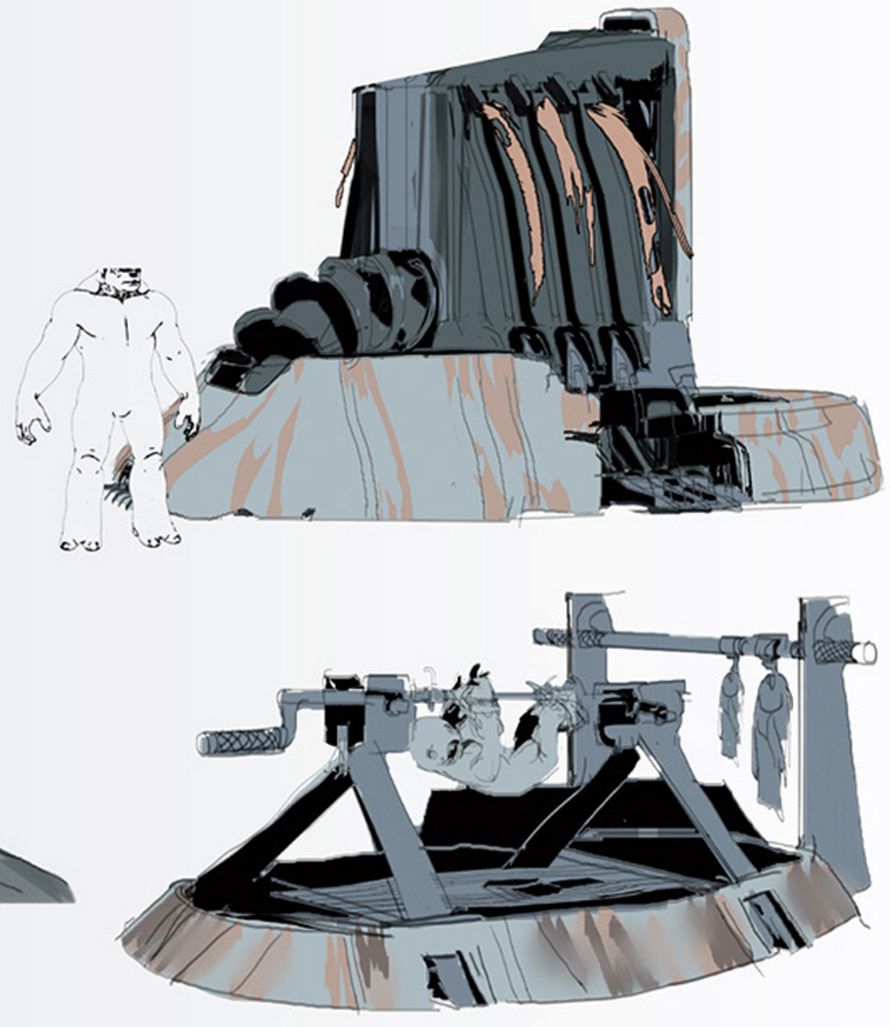
Over a decade since last taking center stage as a primary antagonist in a first-person *Halo* game, the Brutes return to the fold in unprecedented fashion. Led by a fearsome new war chief, the Banished provide a unique opportunity to fight an enemy that feels all at once both familiar and fresh. Additionally, the aggressive aesthetics of their weapons, vehicles, and architecture offer an intriguing dissonance when set against the idyllic backdrop of an ancient ringworld. –*Jeff Easterling*

Artists: David Heidhoff, Sparth

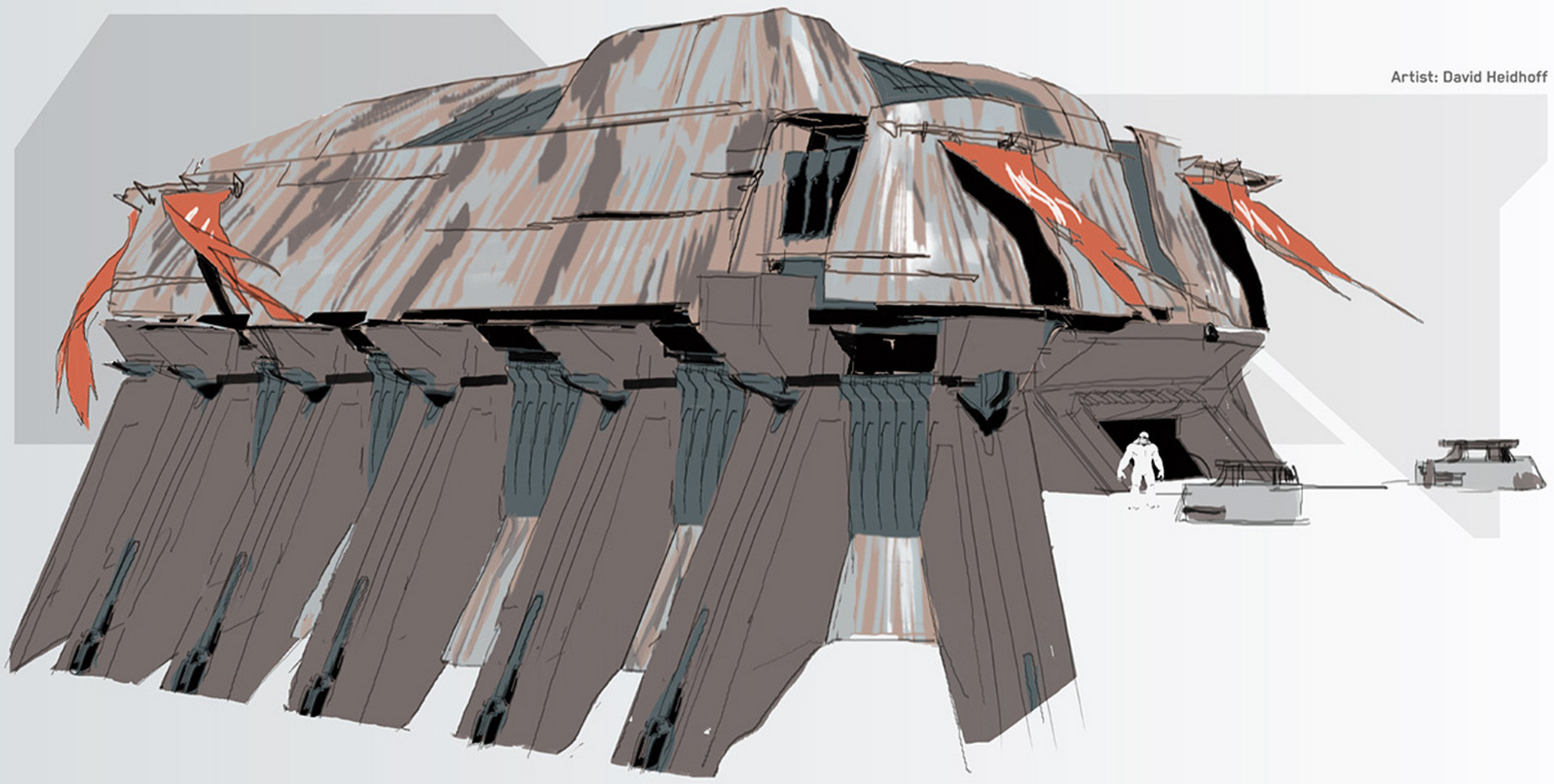
Artist: Martin Deschambault

Artist: David Heidhoff

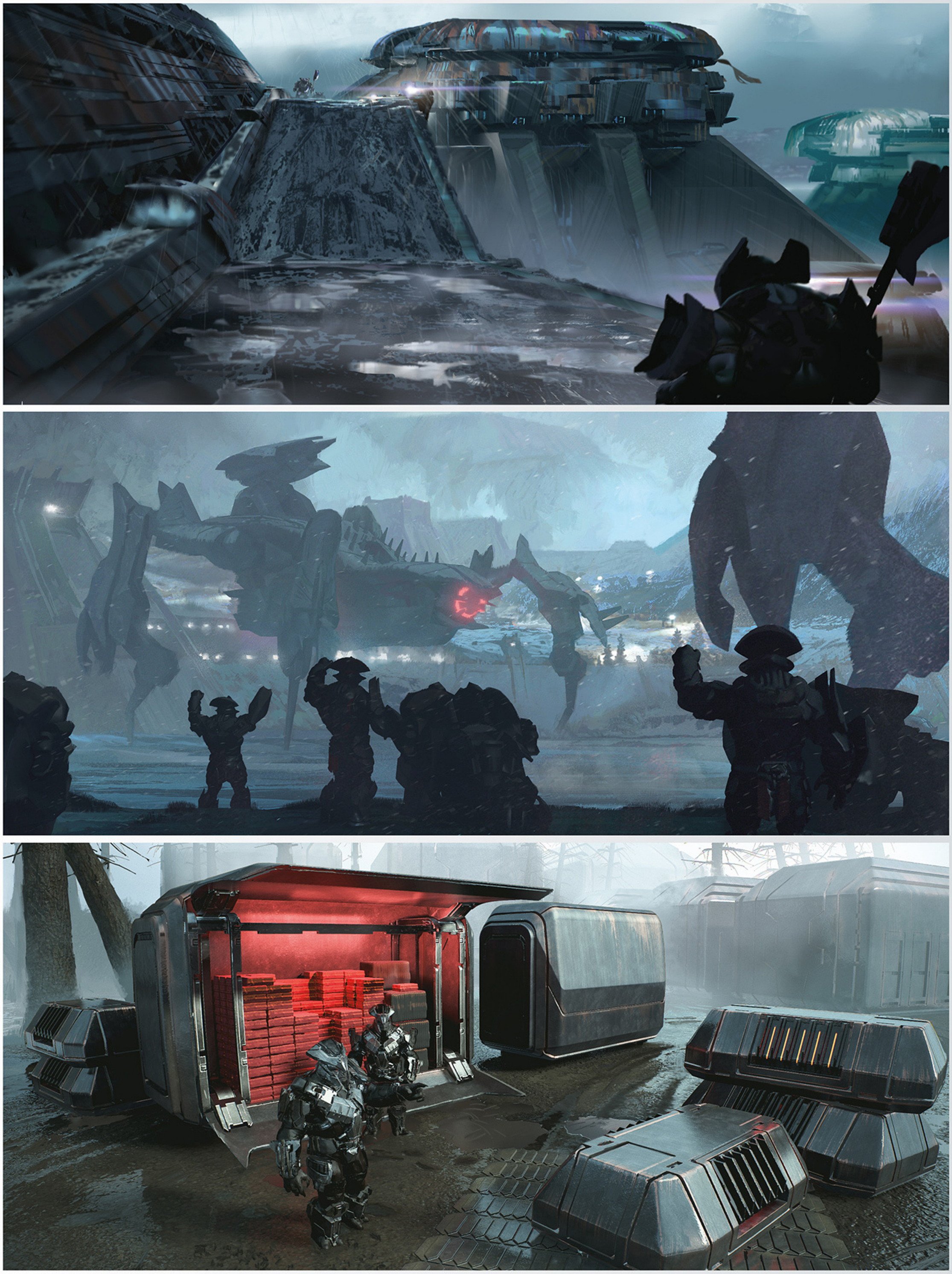




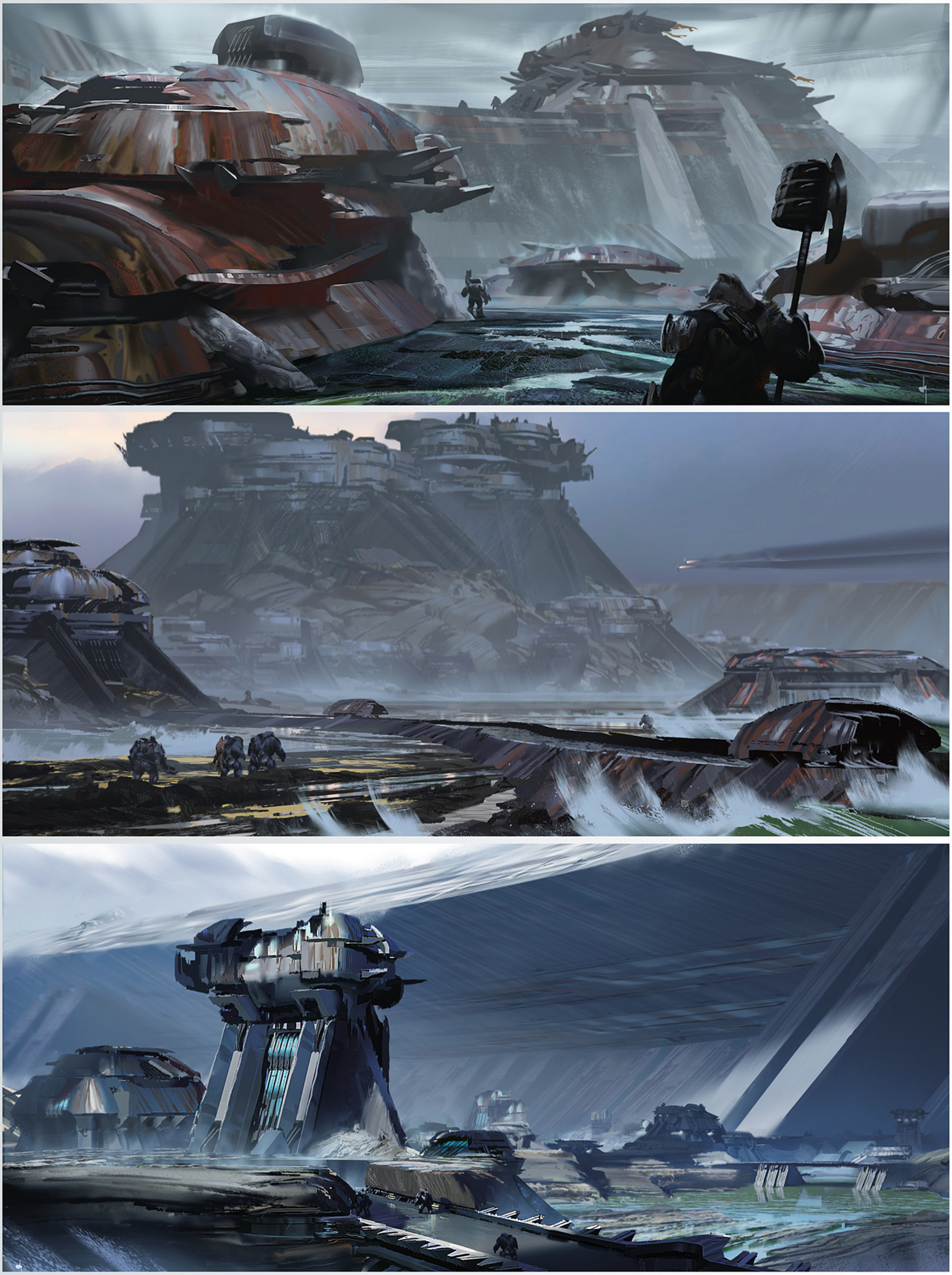
Artist: David Heidhoff



Artists: Darren Bacon, David Heidhoff



Artists: David Heidhoff, Darren Bacon, Espen Olsen Sætervik



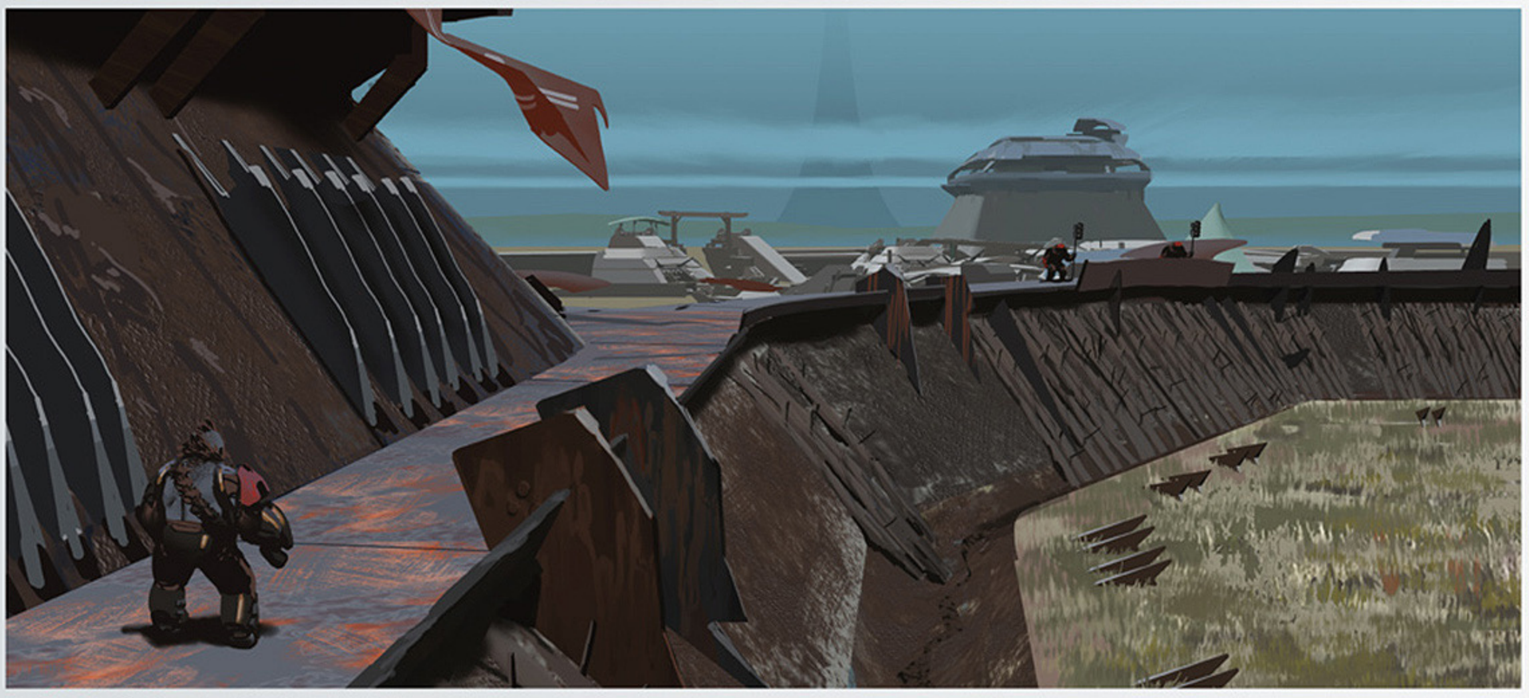
Artist: David Heidhoff

Artist: Martin Deschambault

ZETA OCCUPATION

The Banished architecture is designed for invasion, dropping from the Banished ship and adapting to the environment. Notice the main structure's giant legs, allowing it to fit with the terrain. –*Martin Deschambault*

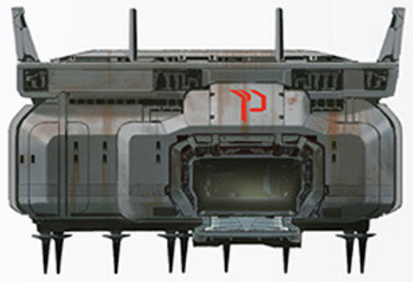
Artist: Martin Deschambault

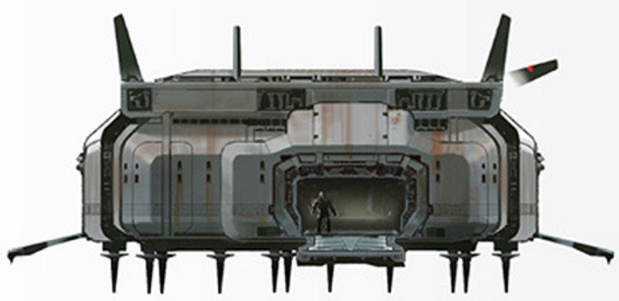


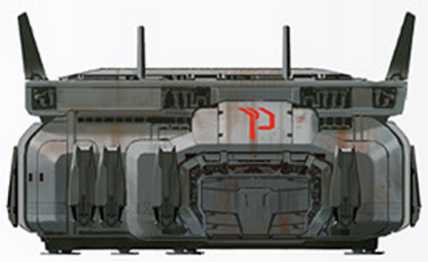
Artists: Martin Deschambault, David Heidhoff

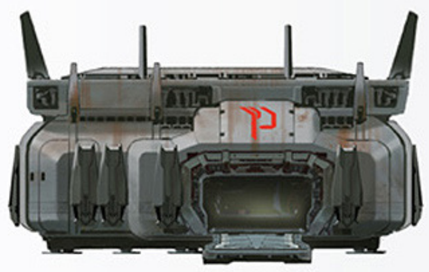
The buildings and towers have spikes to stick on the landscape and part of the big modular wall can be used as smaller fences. The Banished architecture is all about adaptation and modularity.
–Martin Deschambault

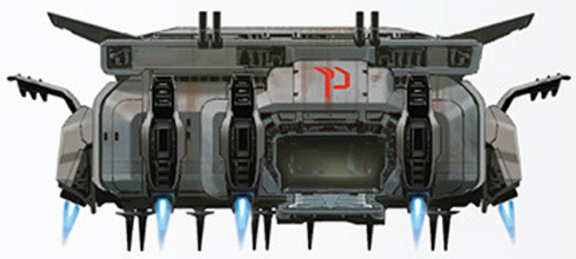
Artists: Sparth, Martin Deschambault

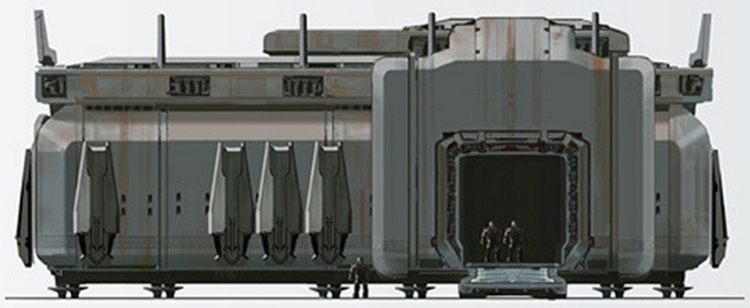


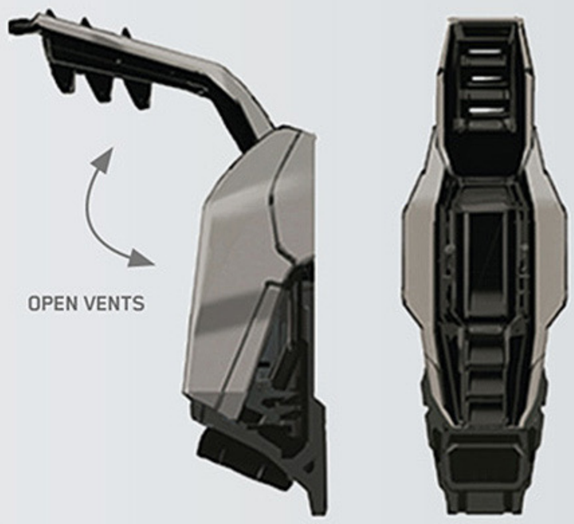




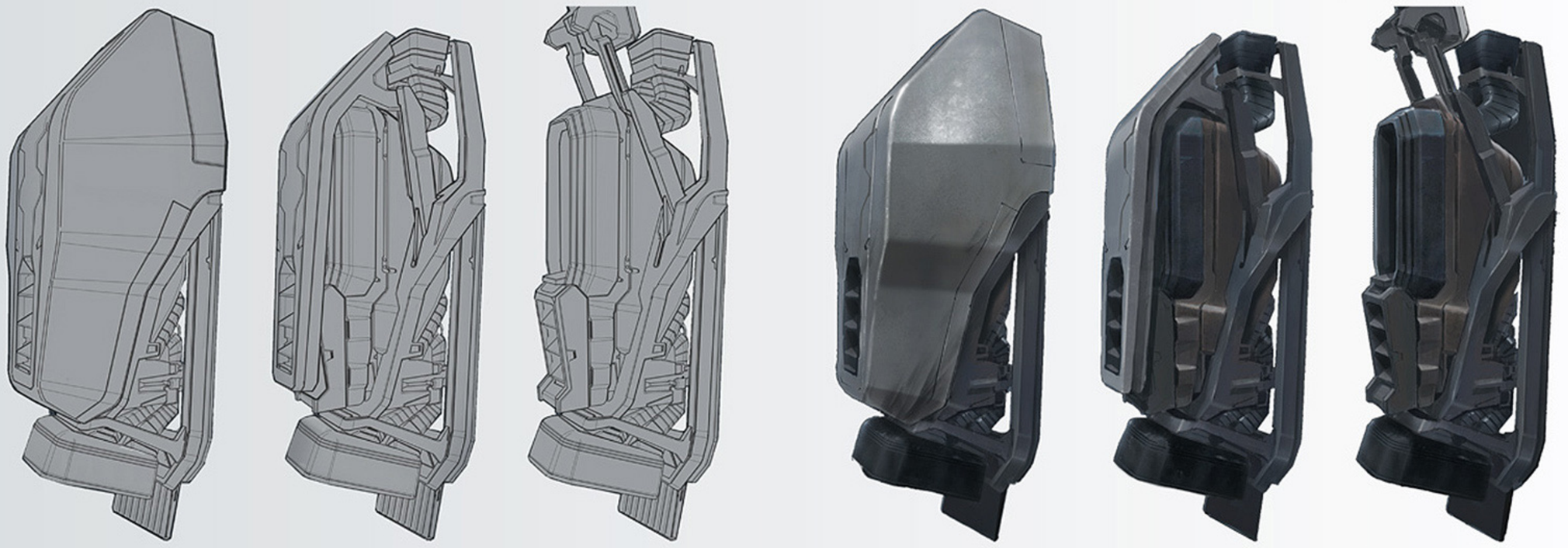


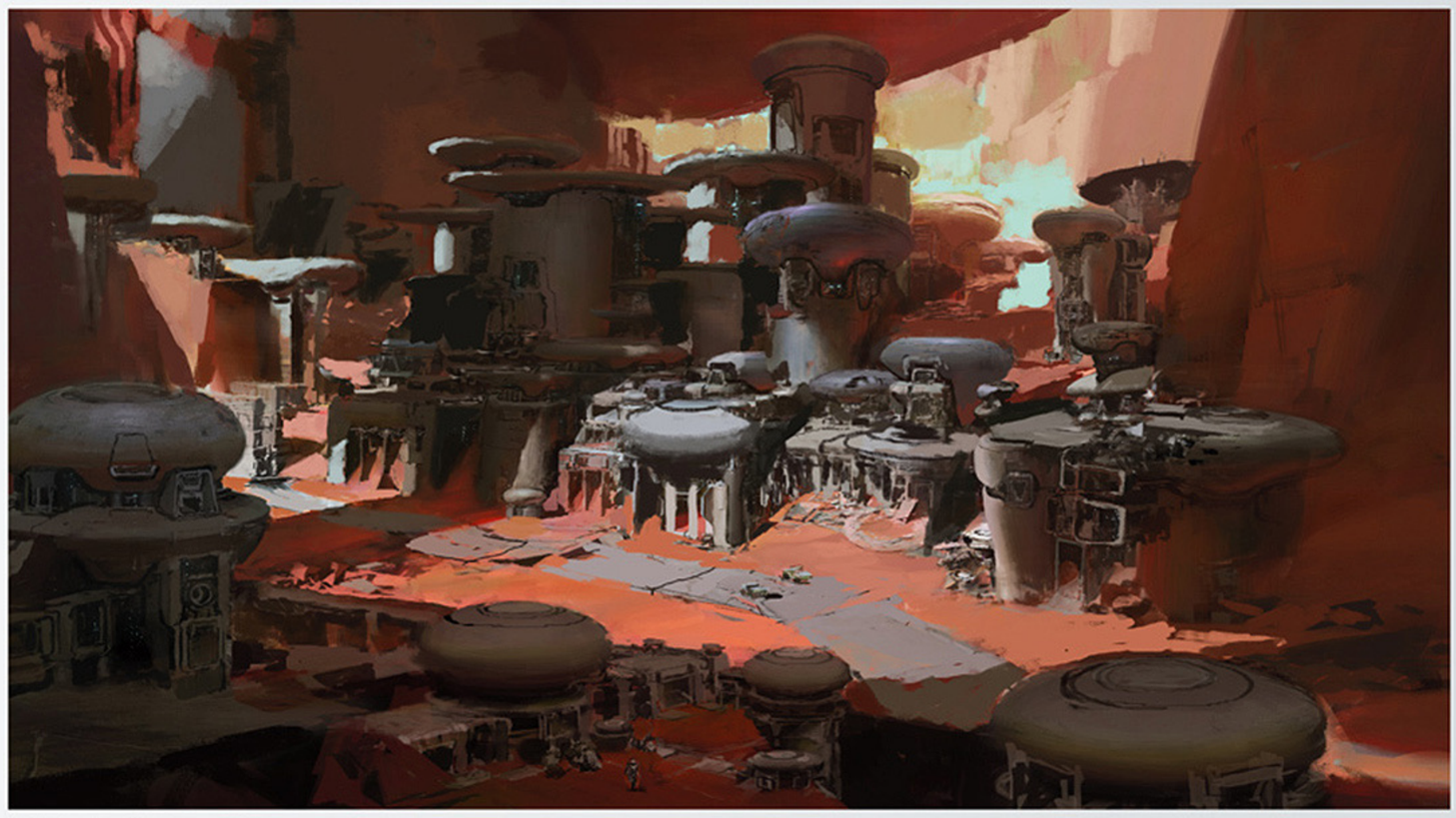






Artists: David Heidhoff, Sparth, Martin Deschambault

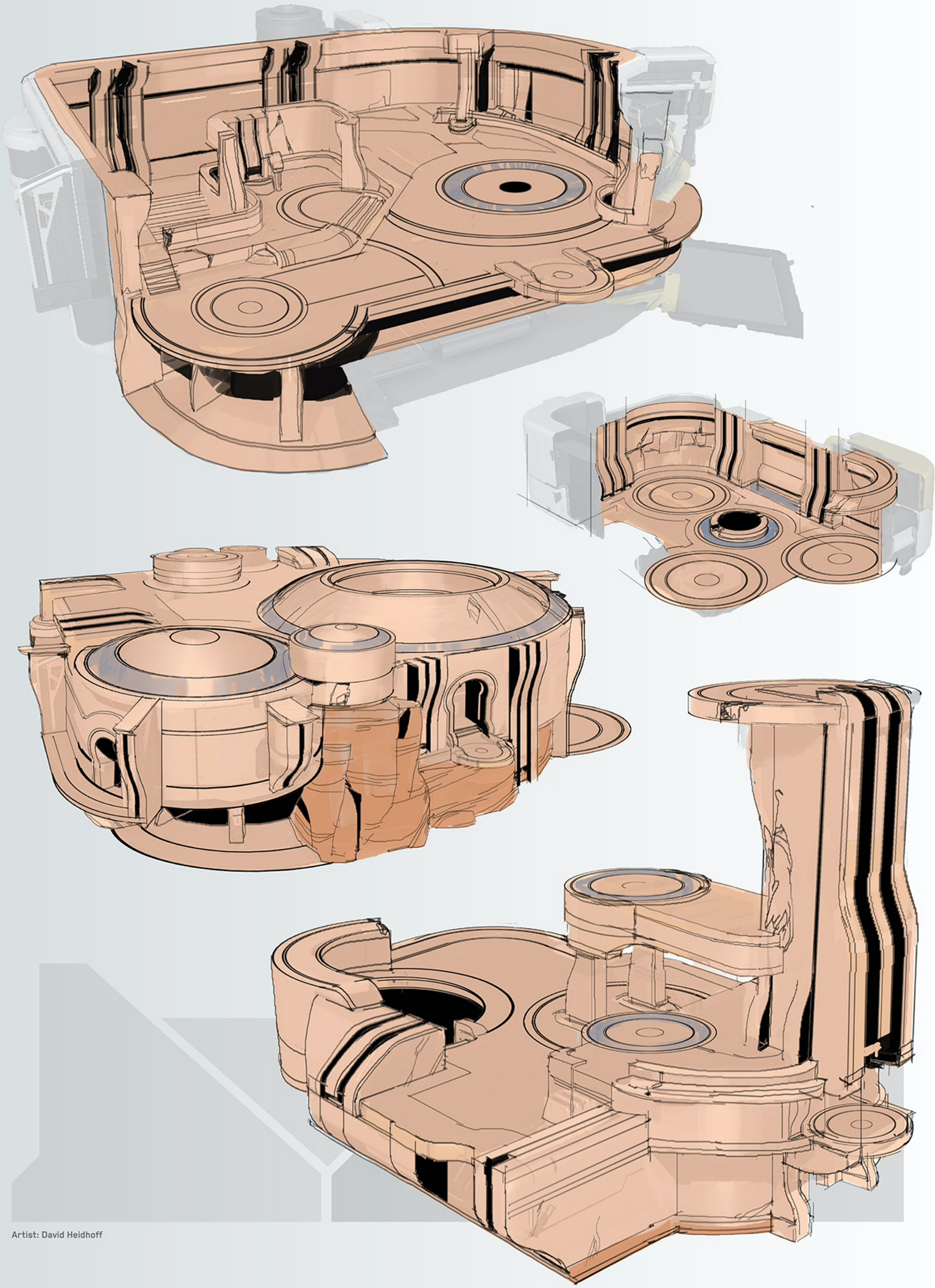




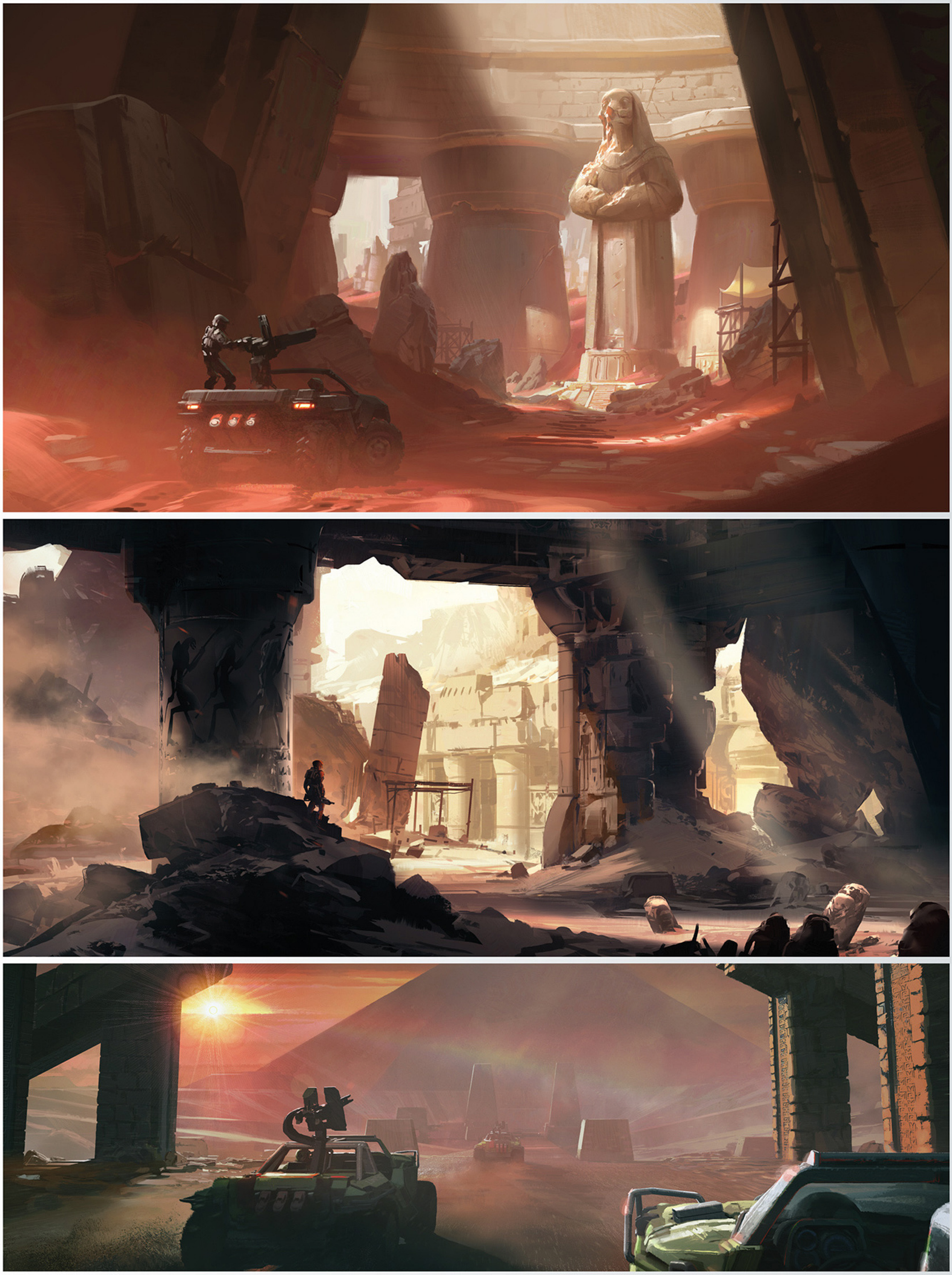
UNTOLD STORIES

In videogame making, we often spend a lot of time imagining everything in advance through extended pre-production periods, during which concept artists digitally paint entire worlds for creative ideation. These phases allow us to continually tap into hundreds of visual designs and ideas that will shape the future of a project or even the franchise overall. As with almost any element of the game, only a small percentage of these explorations ever see the light of day. Here's a series of visuals from our "secret folders." –*Sparth*

Artists: Sparth, Ruan Jia



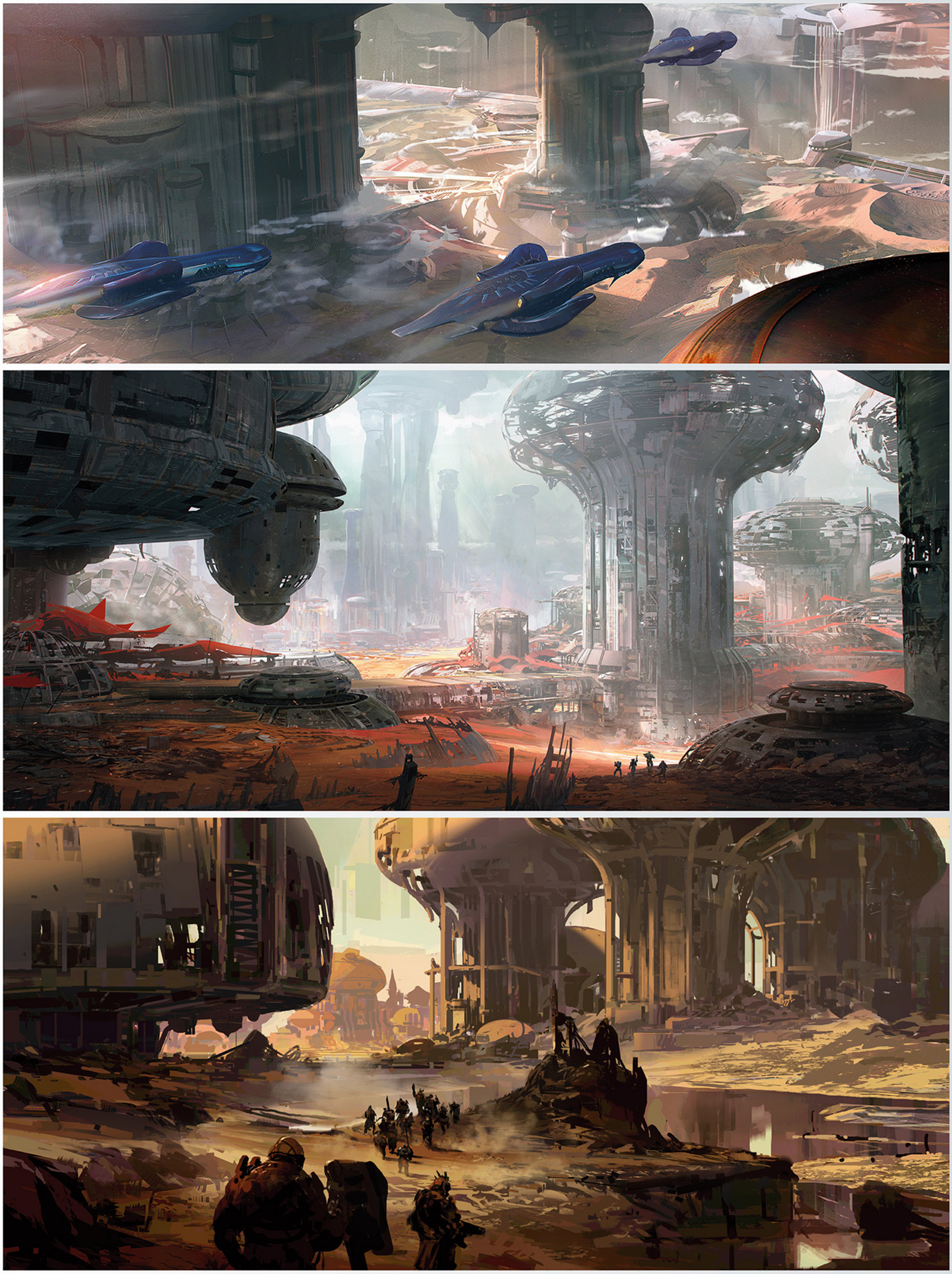
Artist: David Heidhoff



Artists: Justin Oaksford, Sparth, Darren Bacon

Artist: Darren Bacon

To be honest, it can often be a terrifying prospect to showcase elements that might not yet–or ever–come to be, because it's easy to give off the wrong impression that as a player you "missed out" on something. However, it's also important to take the opportunity to showcase the breadth of what's involved in the creative process for such endeavors, if for no other reason than to offer a rarely-seen glimpse into some beautifully-imagined corners of our universe, each with its own stories to be told. –*Jeff Easterling*



Artists: Darren Bacon, Sparth

Artists: Daniel Chavez, David Heidhoff

MULTIPLAYER

Artist: Sparth

UNSC EXPLORATIONS

The primary elements of UNSC architecture have been drawn back much closer to that of earlier iterations. The designs speak not only to artistic function, but to a narrative one as well, helping to showcase the UNSC finding themselves far more in a "back against the wall" scenario more akin to their plight during the Covenant War. –*Jeff Easterling*

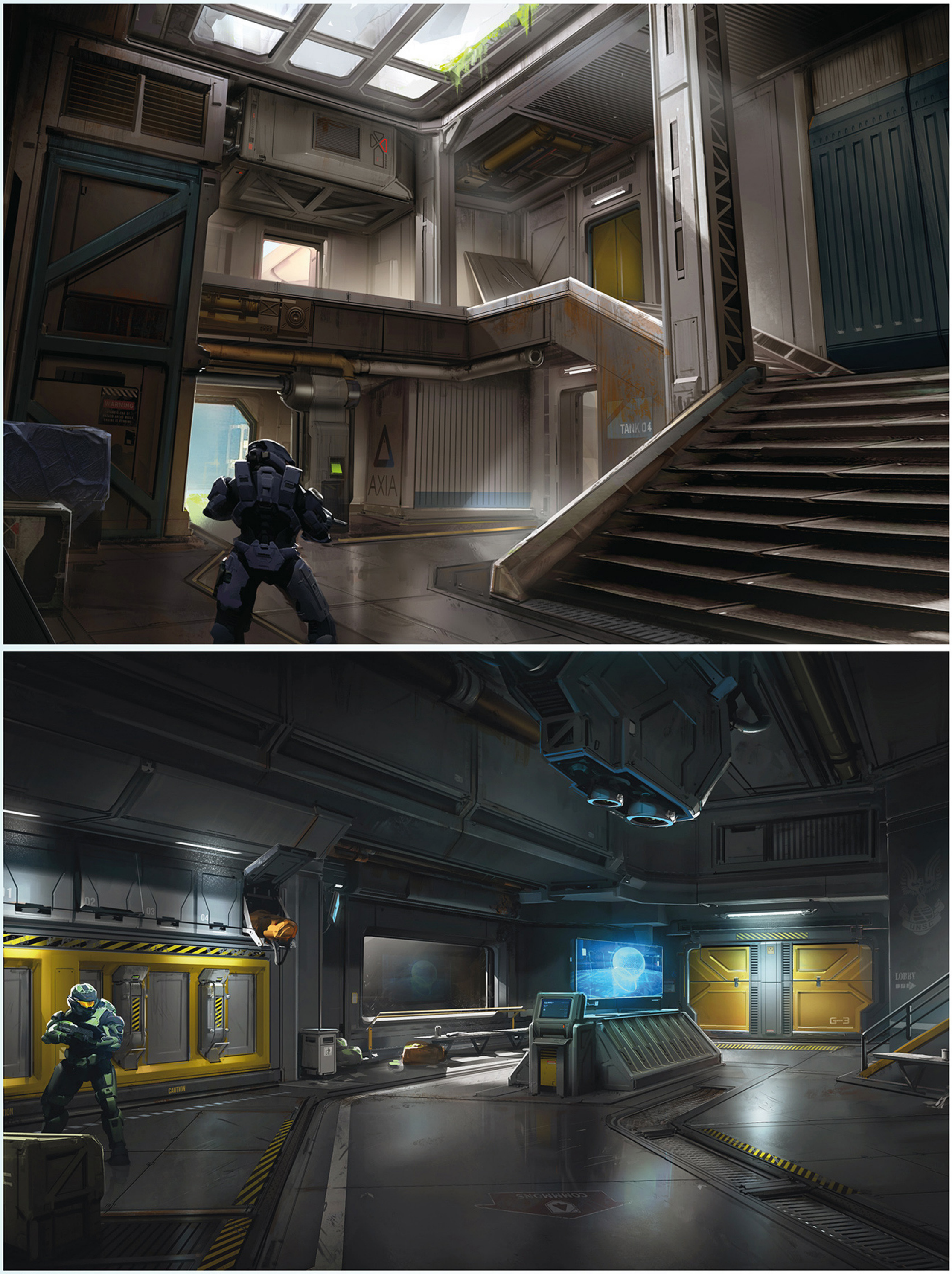
Artist: David Heidhoff

Artists: Josh Kao, Darren Bacon

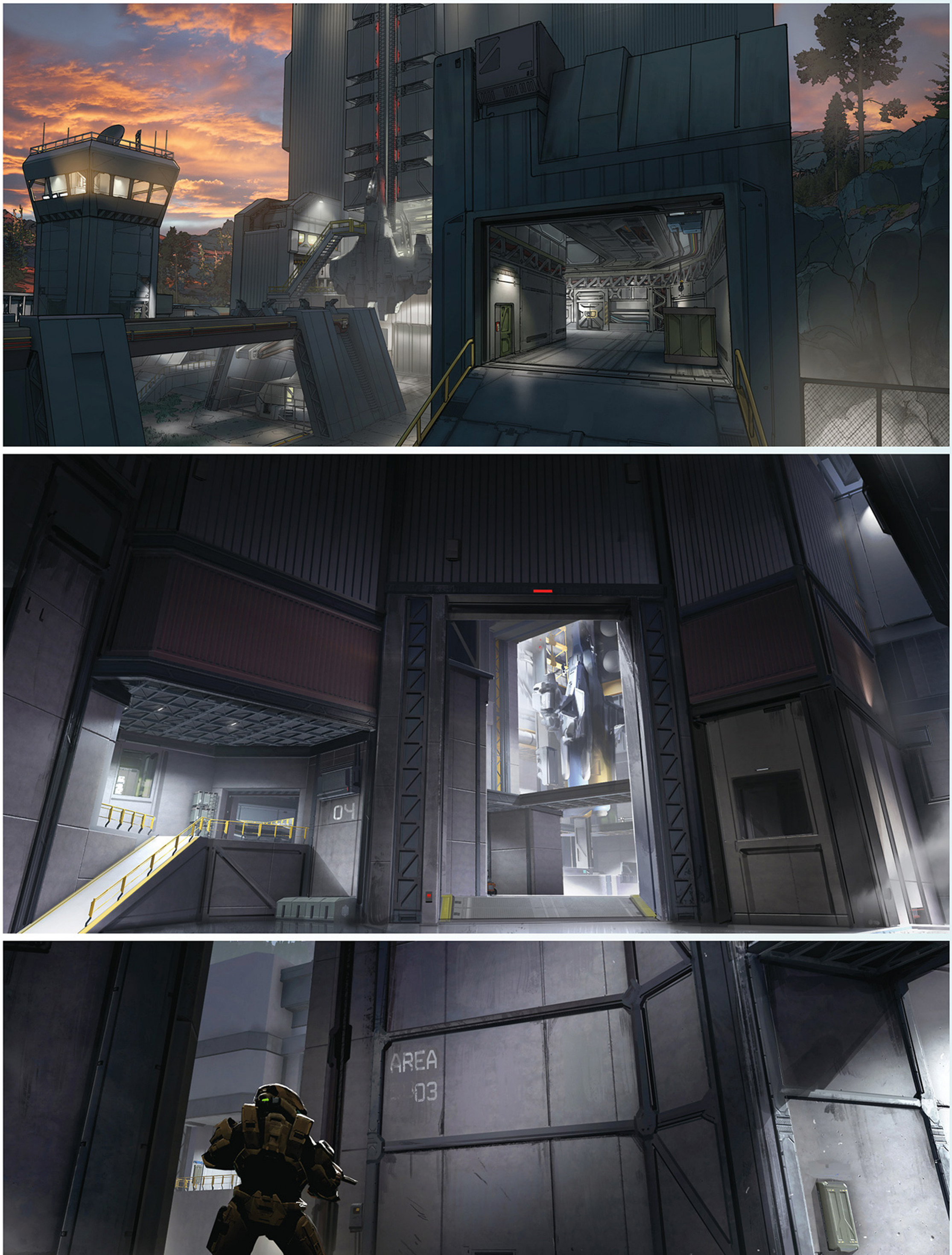
One of my favorite aspects of multiplayer maps is the ability to visually explore a wide variety of creative corners and locations in the *Halo* universe. Whether it's a Spartan training facility, a mysterious monument, a military launch site, or a derelict vessel, these playspaces offer a window into the franchise's deeper fiction just as much as they do a canvas on which to paint your next hard-earned victory. —*Jeff Easterling*

When developing the maps of *Halo Infinite*, we worked carefully to visualize multiplayer as a familiar and nostalgic experience to connect players to *Halo*'s of the early years in a fresh new take. We always wanted *Infinite* to feel like an extension of the legacy, and for returning fans to feel like they stepped into a spiritual reboot with a modern artistic approach. *–Darren Bacon*

Artists: Sparth, Josh Kao

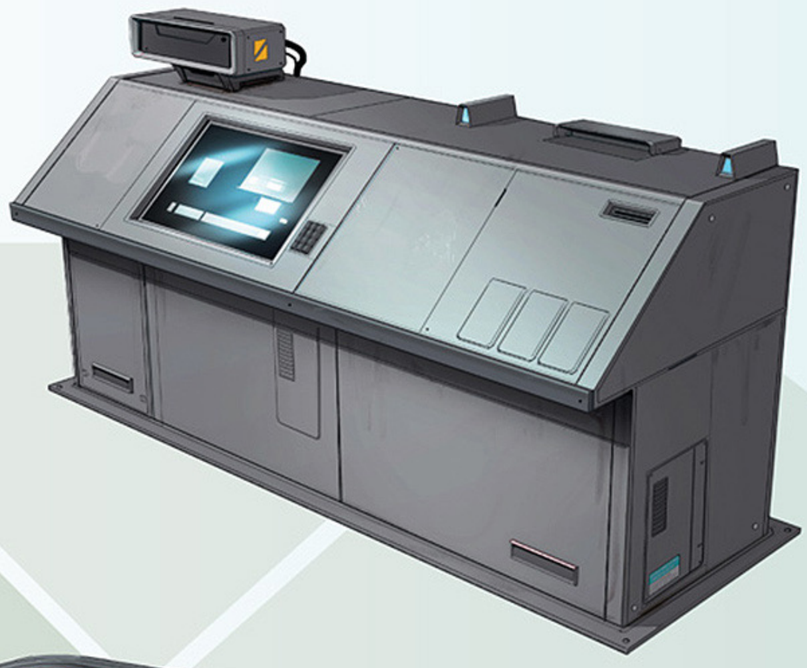


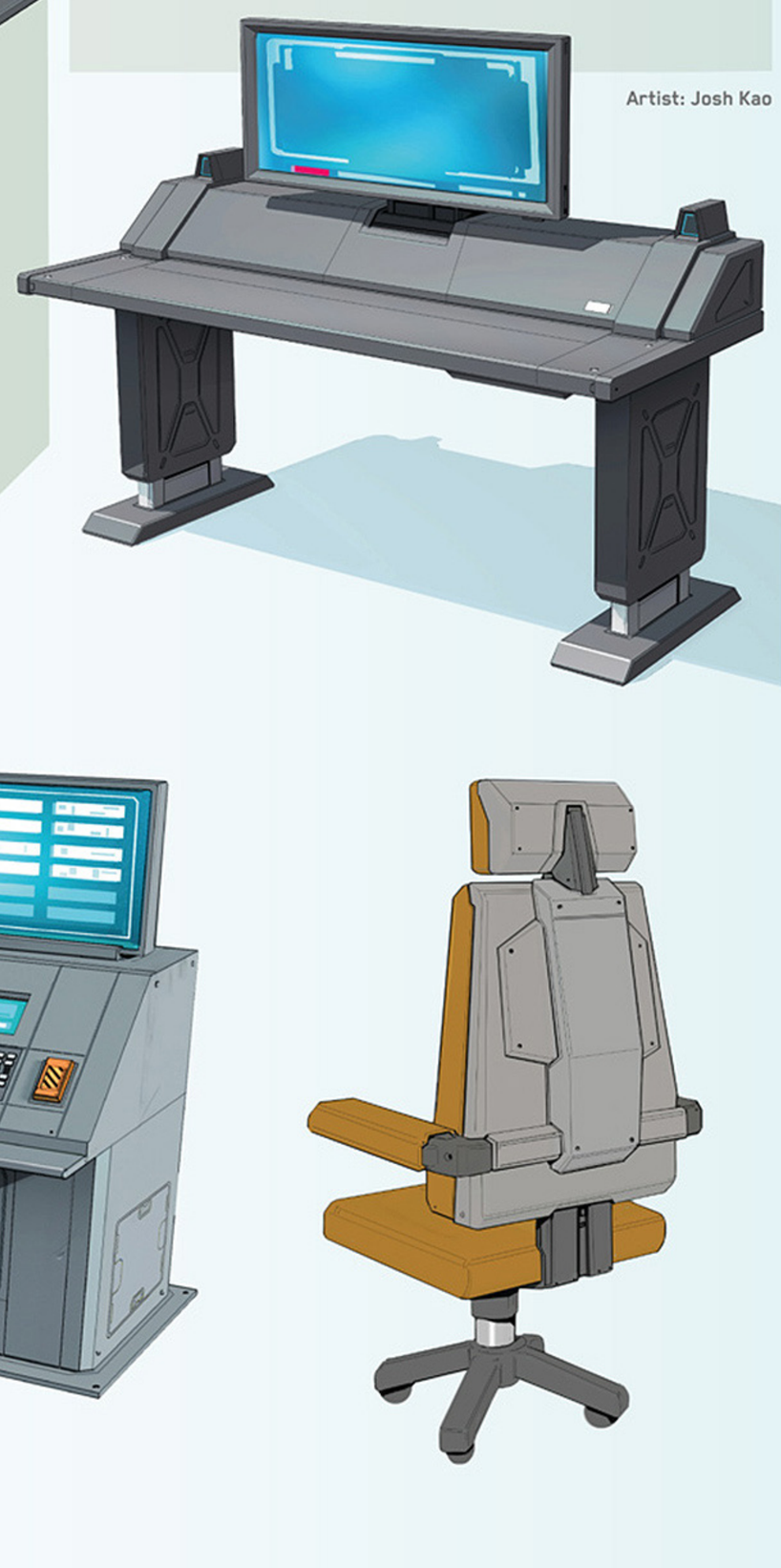
Artist: Josh Kao



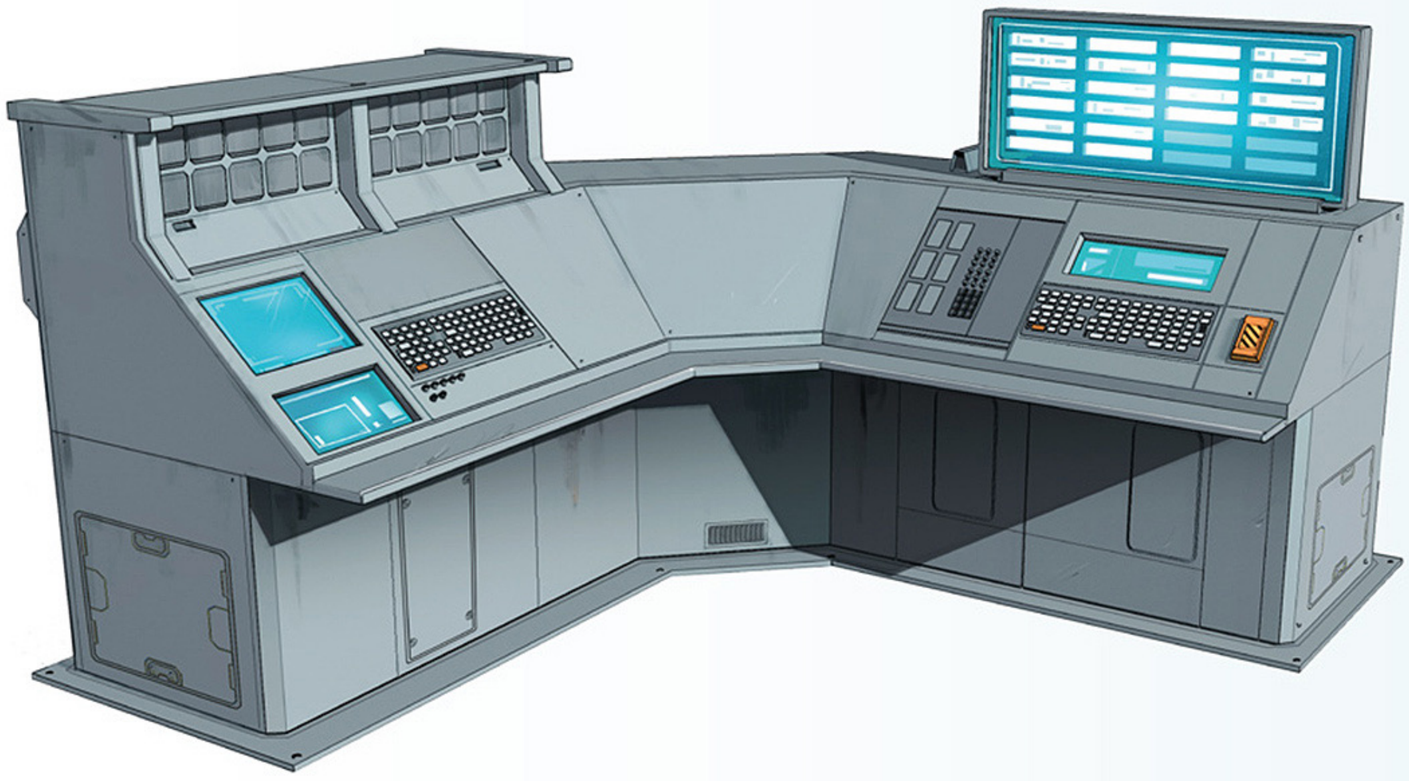
Artists: Daniel Chavez, Josh Kao

Artist: David Heidhoff, Espen Olsen Sætervik





Artist: Josh Kao

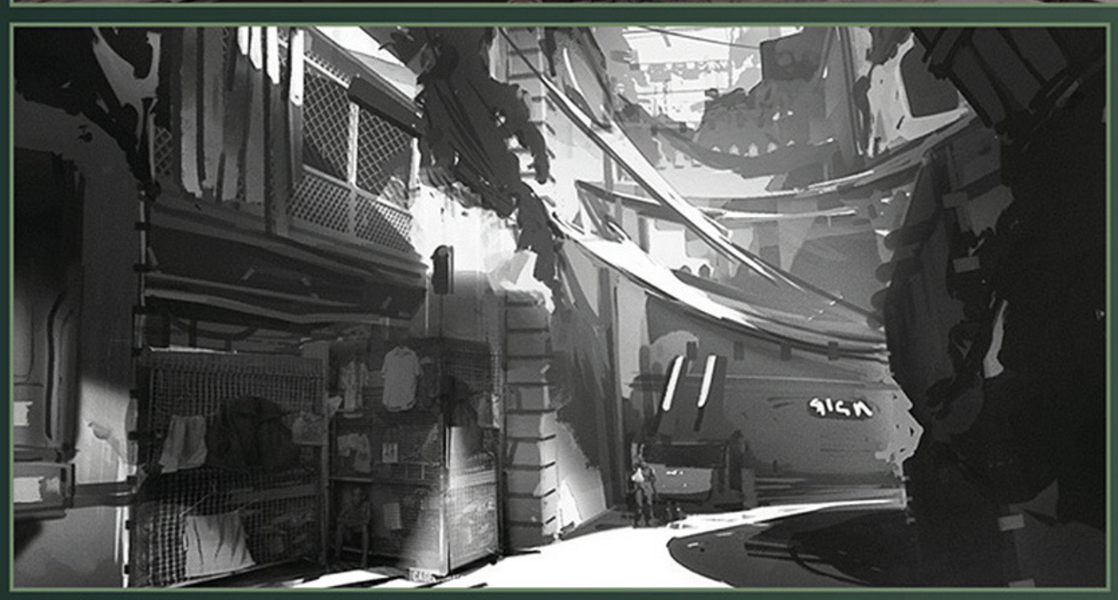


Artist: Sam Brown

Artist: Darren Bacon

Artist: Daniel Chavez

Artist: Josh Kao



Artist: Sperasoft

Artist: Josh Kao

Artist: Sperasoft

Artist: Sperasoft

343 INDUSTRIES WOULD LIKE TO THANK

Bungie Studios, Matt Booty, Paul Crocker, Dan Chosich, Joshua Engledow, John Friend, Chelsea Faso, Joe Ferstl, Cary Grazzini, Chris Lee, Chris Liu, Frank O'Connor, Stephen Reichert, Bonnie Ross-Ziegler, Phil Spencer, Patrick Thorpe, Nick McWhorter, Steve Schefe, Kiki Wolfkill, and Kari Yadro.

ADDITIONAL THANKS TO THE 343 STAFF THAT HELPED PUT THIS BOOK TOGETHER

Darren Bacon, Martin Deschambault, Jeff Easterling, Scott Jobe, Tiffany O'Brien, Corrinne Robinson, and Sparth.

ACKNOWLEDGEMENTS

There is an exceptional amount of work that is done before the artists even begin.
We would like to give special thanks to the behind-the-scenes talent without whom this book would not be possible.

Matt Aldridge
Darren Bacon
Nicolas "Sparth" Bouvier
Andrew Bradbury
Sam Brown
Paul Chadeisson
Daniel Chavez
Martin Deschambault
Isaac Hannaford
David Heidhoff
Kory Lynn Hubble
Glenn Israel
Carlos Jacinto
Ruan Jia
Kolby Jukes
Josh Kao
Zack Lee
Ben Mauro
Molly McLaughlin
Hideyoshi Miyagawa
Justin Oaksford
Bryan Repka
Espen Olsen Sætervik
Dan Sarkar
Jonny Severn
Sperasoft
Patrick Sutton
Theo Stylianiedes
Chase Toole
Zara Varin
Bayard Wu

The legendary Master Chief returns in *Halo Infinite*. 343 Industries and Microsoft are building the biggest and most visually spectacular *Halo* yet. *Halo Infinite* debuts on the Xbox family of consoles, including Xbox Series X, Microsoft's latest and most powerful game console. To take full advantage of its prodigious graphical prowess, 343 Industries built an all-new, next-generation game engine, giving their world-class artists the tools and technology to realize the worlds, war, and wonder of the *Halo* universe in unprecedented style and fidelity. 343 Industries have given Dark Horse access to the art and artists who've brought *Halo Infinite* to vibrant, vivid life. It's all here in unparalleled detail, the heroes you've grown to love—the Master Chief, the brave soldiers of the UNSC, as well as the weapons, vehicles, villains, and vistas—and of course, the eponymous and magnificent environments of Halo itself.

Join us as we take you from concept to launch inside the artwork of the most ambitious *Halo* game to date.

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